He's teed off because we discussed "lawn care" on the air. We felt kind of sorry about losing him as a listener 'til we received 1,043 cards and letters from 91 different communities requesting the booklet we offered. But that's how it goes. Our kind of programming seems to zero in on the listeners' and working people in Cleveland and northeastern Ohio. People who do things.

So if your client is interested in getting action in our market and remembers one thing, Th grass is greener at WGAR.

GOOD SOUND RADIO

50,000 WATTS

PEOPLES BROADCASTING CORPORATION - CLEVELAND, OHIO - REPRESENTED BY BLAIR RADIO
Make-goods: The issue of make-goods on television spot business canceled in November coverage of the national crisis is about settled. A recovery rate up to 70% of the lost business looked possible late last week as ends were tied up on the massive re-scheduling job.

A representative group of reps, getting their first breathing time Friday (13 December) after a storm of paperwork and re-negotiation of the 22-26 November time, reported make-good expectations considerably above a week ago. Individual estimates vary up to 90% of business made good, with only a few "vacillating" accounts left, and nearly all reps expect to salvage well over half the cancelled commercials. Many make-goods are going into the Christmas lull, a few a carrying over into early January.

The business timetable seemed to be moving back toward normal last week, but for some it was slower than they would like. Others were taking a long view of the critical experience as ultimately rewarding for tv in terms of increased viewing and new respect commanded by the medium.

Burnett promotions: Hooper White, who has been Leo Burnett Co.'s commercial production manager in New York, moves to the agency's Chicago headquarters as creative production manager of the commercial production section. Jackson Phelps has been named business manager of the commercial production department, and Russell B. Mayherry was appointed associate manager, commercial production, Hollywood. Charles T. (Ted) Weeks, manager of Burnett's sales promotion section, has been named v. p.

Clairol signs: Clairol will sponsor one-third of NBC TV's new topical satire show, That Was The Week That Was, which makes its debut 10 January (Fri., 9:30-10 p.m.). Agency is Foote, Cone & Belding.

FC&B pays first dividend: The financial community is beginning to hear from Foote, Cone & Belding, largest of the very few publicly owned ad agencies. The stock is now included in the daily listing of the National Assn. of Securities Dealers' Over-the-Counter Quotations, having summoned "sufficient dealer interest to assure a realistic market." And today, shareholders will be paid a quarterly dividend of 15 cents on common stock, the first payment since FC&B went public 11 September. Piercing the hush with which agencies traditionally surround their business affairs, chairman of the board Robert Carney wrote stockholders that FC&B is "taking all steps possible to acquaint the public with the nature of our business." Toward this end, Carney, president Rolland Taylor, and executive committee chairman Fairfax Cone will address the 30 December meeting of the New York Society of Security Analysts.

New M-E president: Armando Sarmento is the new president of McCann-Erickson. Sarmento was president of McCann-Erickson (International) and succeeds Emerson Foote, who continues to serve as chairman. Paul Foley remains as vice chairman. Sarmento, who will assume his new duties early next year, had headed the international division since 1959. A native of Brazil, he joined M-E in 1935, serving in that country until in 1951, he was named vice president for Latin America.

Commercial workshop: Seven workshop sessions devoted to commercials will be held by the International Radio and Television Society starting 9 January in New York. Duties, set design, casting, music, film production, video tape, and color are among the subjects to be covered for agency personnel, writers, art directors, and others. Heading the committee running the sessions is Samuel C. Zurich of N.W. Ayer.
Comparison: “In the really important, basic fundamentals of our business, advertising abroad is very much the same as it is here.” Don R. Cunningham, v. p. of Foote, Cone & Belding, Los Angeles, told the Los Angeles Advertising Club the differences between advertising here and in other countries are “largely quantifiable.” The problem-solving function, he said, is similar abroad and in the U. S., “You merely feed different factors into the equation. And sometimes you get wildly different solutions. TV advertising in Germany, according to Cunningham (who just returned from that country) is limited to certain time periods, “and never on Sunday.” Commercial programing starts at 7 p.m., when the audience is exposed to a series of eight to ten commercials, mostly of 30-second length. Twenty-five minutes of uninterrupted programing follows. After the program, another group of commercials are shown, and with the exception of an earlier block of commercials, “that is it for the day.” Cunningham added, “everything is wrong with this system except one thing: It works. It works so well, last year advertisers ordered 500% of the total available commercial time on tv.”

Viewing jumps during funeral: TV sets-in-use rose an estimated 264% in the New York area on the afternoon of President Kennedy’s funeral, according to ARB. Monday, 25 November sets-in-use, much higher than on a ‘typical’ Monday, registered increases of 36.9% during early morning to 264.5% at 11:30 a.m.

College Plan: Radio Advertising Bureau president Edmund C. Bunker reported last week on plans to provide RAB sales and advertising material to colleges and universities. Move is in recognition of “great need for highly-motivated, sales-oriented young men and women in the radio industry,” Bunker said.

New GM: Ralph W. Goshen has been named v.p., CBS Radio, and general manager of WCBS, New York, succeeding Sam J. Slate, who is joining RKO General as executive v.p. Goshen, who assumes new position 30 December, has been general sales manager of the CBS owned station since 1959. He joined the outlet from CBS Radio Spot Sales where he had been account executive since 1951. He started with CBS with WBBM, Chicago, in 1949. Before that he was local sales manager of WIRE, Indianapolis, for three years.

Study staff set: George B. Storer, Jr., president of Storer Broadcasting, has been elected chairman of the steering committee for the RAB-NAB radio methodology study. Mary L. McKenna of Metromedia was named chairman of a technical sub-committee consisting of Hugh M. Beville, NBC; Melvin A. Goldberg, NAB; and Alfred N. Watson, RAB. The steering committee said the keynote of its operation will be “the fastest possible completion of a series of methodology studies designed to provide one or more valid methods of measuring the full radio audience.”

Lineup (of sponsors) for Kickoff: The Orange Bowl Kickoff on ABC TV New Year’s Day will be sponsored by Bristol-Myers Co. through Doherty, Clifford, Steers, & Shenfield, Inc.; North American Philips Co., Inc. through C. J. LaRoche & Co., and R. J. Reynolds Tobacco Co. through William Esty Company.

Joins network: WEMP, Milwaukee, becomes a CBS Radio affiliate 29 December. The station, not now affiliated, operates on 1250 kc with 5 kw fulltime.

MBS to BBDO: Mutual Broadcasting, which left Erwin, Wasey, Rathrauff & Ryan last month, has assigned its account to BBDO. The shift is effective 11 February.
promotion is news

Like this painted board at key traffic arteries with a 36" square flashing red light to indicate when WPEN NEWS is on the air. It's promotion with that responsive "something extra"... typical of the exciting ideas an exciting product inspires.

WPEN radio 95 philadelphia

Represented by AM Radio Sales Company
21 Advertisers look at agencies; disagree on their merit
Confidential poll of more than 150 executives reveals that many feel need for higher quality of media planning, marketing and creativity.

24 World’s largest cosmetics company is a video vete
Avon television chimes signal the ringing up of $211 million in sale Station line-up increased from two outlets in ’53 to 280 today

27 Radio and television receiver total edges higher in ’61
A. C. Nielsen’s estimates show tv in 92% of homes as of September radio in 94% of residences. Penetration in the South on the rise

34 Windy City adman revises his opinion onent television
Head of H. M. Gross Co. explains his change of heart regarding “too expensive, lacks color, lacks merchandising qualities”

40 Spot television gross for nine months of ’63 up 23.1%
Estimates for the period placed at $628.2 million as compared with the $523.5 million reported for the like period a year ago

46 FM growing stronger as competitor to am in Ft. Worth
TCU survey for four stations finds the medium highly accessible with 70% having receivers. Bright future seen for stereo market

47 New national sales organization is formed in Seatt
Western States Radio Empire, headed by Hugh Feltis, organizes to serve outlets in Washington, Oregon, Utah, Idaho and Montana

53 Station groups growing as a tv-radio production force
Pointed up by plans of Triangle Publications broadcasting division RKO General announcement expected. Syndication field affect

57 Blair competes with networks; pushes local special
Special division of rep firm counters web trend to participation by selling full sponsorships of community-angled programs

DEPARTMENTS

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Two eminent Philadelphia lawyers, father and son, brought a great measure of musical fame to their city of birth. Seventeen years before he signed the Declaration of Independence, Francis Hopkinson wrote, "My Days Have Been So Wondrous Free" to become our first native born composer. His son, Joseph, counsel to Dr. Benjamin Rush and Joseph Bonaparte, added to the impressive list of family musical credits with the stirring and historically significant "Hail Columbia" composed in the summer of 1798.

The vitality and versatility of Philadelphians—in law, in music, in industry—has never ceased to command world recognition. WIRG, vital, versatile Radio 99 is First in Philadelphia, the City of Firsts, according to recognized sources of audience evaluation.
Any way you look at it, radio is in for a good year in 1964.

Business is encouraged. Dick Doherty, Washington econom\n whose annual predictions of dollar volumes for both TV and radio w\n be featured in SPONSOR’s 30 December issue, tells me that without e\nception the congressmen he has talked with are confident of a tax cut. Broadcasters expect fewer harassments and distractions, more atten\ntion to their jobs. They’re showing more originality and expertise in their programming and greater urge to experiment. An election ye\n
with radio as a prime ad medium will bring a big flow of extra dollars into the coffers. And the Radio Advertising Bureau (sales arm of radio broadcasting) is doing a positive job of selling and promoting.

So all looks rosy.

But will a substantial gain in radio income (say 7 or 8 percent for the year) represent proper growth for the medium?

At the risk of losing some close and dear friends I say “no!”

National radio has been lagging for a long time. woefully lagging.

I received a shock some months back when I discovered that in a 17 years, total revenue for business papers has gone up from $65,000,000 to about $600,000,000 while radio revenue in the same period has little more than doubled. This despite the fact that a radio station is an integral part of the lives of almost every man, woman, and child. Of course I’m pleased with business paper growth. Why should dwarf radio growth escape me.

National radio suffered severely with the advent of TV. But a decade and a half have elapsed. It’s time for national advertisers to recognize the exceptional values of radio. It’s time for the industry to recognize that ways and means must be found to dramatize these values in terms that the sales organizations of large firms and retail outlets can appreciate and use. Many an agency man has complained to me that he realizes the exceptional abilities of radio, has tried to sell it to clients, and has been rebuffed with the observation, “It doesn’t have the glamour, the visibility, the tangibility of a newspaper ad, a magazine ad in four colors, or a TV commercial. We can’t get our people excited about it.”

Maybe so. But I learned years ago that there are ways to make radio exciting. And there are reasons for using radio for a number of jobs that outweigh all objections.

If I were a national advertiser I’d ask my agency to make a fine appraisal of radio and see how it fits my 1964 objectives. You may find yourself in a position to get quite a jump on your competition.

The case for radio
ive a gift subscription to SPONSOR. It's one of the nicest ways to express Holiday good will to clients, prospects, and associates in the broadcast advertising business. Our gift begins at the Holiday Season when SPONSOR ends a handsome acknowledgement to each of your recipients. Then every Monday throughout 1964 your gift of SPONSOR arrives filled with broadcast advertising ideas and information that helps the reader do a better, more profitable job. What a happy way to remind your clients and prospects of your thoughtfulness 52 weeks in the year. And all for as little as 8 cents a week when you use the handy gift order form below.

**SPONSOR**
555 Fifth Ave.
New York 17, N.Y.

**SPECIAL HOLIDAY RATES**
One 1 Year Subscription (Your own or first gift) ...........
Each additional 1 year gift: .......................... $8

Donor's Name ______________________________________
Company __________________________________________
Address __________________________________________
City ______ Zone ______ State ______

Include my own subscription □ Send bill later
I enclose $ _________ for ______ subscriptions
Gift cards to read from _______________________________
Send to __________________________________________
Company _________________________________________
Address __________________________________________
City ______ Zone ______ State ______

(Please type remainder of your business gift list on a separate sheet and attach.)
POETIC TRIBUTE

Thanks for your poetic tribute to the wonderful performance of the broadcast industry during the tragic days following the President's death. As you know, I join in your sentiments completely.

E. William Henry
chairman
Federal Communications Comm.
Washington, D. C.

You penned an eloquent poem. "With A Code Unseen" has a poetic effect filled with pride for a task beautifully rendered by broadcast media.

Sponsor today has zing and bounce and a captivating journalistic lilt.

Jo Ranson
associate, public relations
National Tuberculosis Ass., N. Y.

Your poem finds its way into my speech file—an unusual form and a well-done one. I hope all broadcasters will now not cease in impressing both legislators and FCC personnel on the fact that a code lives in concert with life about it, and not by some arbitrary concept developed by a frustrated few who are inexperienced and inarticulate in the machinations of a dynamic industry.

Eldon Campbell
v.p., general manager
WFBM, Indianapolis

Never was the broadcasting industry's service better described than in your poem "With a Code Unseen."

Congratulations and many thanks!

Eugene S. Thomas
vice-president, general manager
KETV, Omaha

I found your words were certainly well chosen and well expressed... and it was thoughtful of you to take the time to present such a candid and touching evaluation of the broadcast coverage of this tragedy.

Bill Stewart
president
WPBC-AM-FM, Minneapolis

GOES ALL OUT FOR "SPGBDOR!

Although radio and all broadcasting have just made proud history, we, the sponsors, have just made proud history, the Society for the Prevention of Blindness, and Radio.

When these recent tragic days are past history, and radio's severe critics have conveniently forgotten the selfless, outstanding and tireless coverage of all broadcast media—society such as the above mention will be very much in order. As a listener, I long to add that we have heard countless fine tributes to our late President, but the, to me, most impressive one was the broadcasting coverage of all broadcast media. I attach a tribute to John Kennedy by Gerald Barth, the president of our corporation, which at the time of this writing had caused much comment from our listeners and which consider one of the finest we have ever seen or heard.

Lois M. B.
Director of Creative Services
Bartell Broadcast, WOKY, Milwaukee

Sponsor, 16 December 19
DECEMBER

Broadcasting Executives' Club of New England, Christmas party, Sheraton Plaza, Boston (16)

International Radio and Television Society, Christmas party benefit for the Veterans Hospital Radio and Television Guild—the Beds-side Network, Waldorf-Astoria, New York (17)

Federation of Jewish Philanthropies, annual fund-raising cocktail party and dinner meeting, Sheraton East Hotel, N. Y. (17)

Royal Film Archive of Belgium, 3rd international experimental film competition, Knokke-Le Zoute, Belgium (26-2 January)

American Marketing Assn., winter conference on the development of more precise marketing tools, Somerset Hotel, Boston (27-28)

ANUARY

National Retail Merchants Assn., 53rd annual convention on "The Challenge of National Growth," Statler Hilton Hotel, N. Y. (6-9)

International Radio and Television Society, first newsmaker of the year (8); first of a series of seven production workshops, Waldorf-Astoria, New York (9)

National Academy of Television Arts and Sciences, dinner and show for the New York chapter, Americana Hotel, New York (17)

Milwaukee Advertising and Graphic Arts Groups, Ben Franklin Banquet (16): 6th annual graphic arts workshop (18); Special workshop sponsored by the Sales Promotion Executives Assn. (4 February); Exhibit and Awards Night (15); Silver Award Banquet sponsored by the Milwaukee Advertising Club and the Advertising Women of Milwaukee (27), Coach House Motor Inn, Milwaukee

Georgia Assn. of Broadcasters, 19th annual Georgia Radio-TV Institute "day-long debate" with FCC, University of Georgia (21-22)

National Religious Broadcasters, convention, Mayflower Hotel, Washington, D. C. (21-23)

Advertising Assn. of the West, midwinter convention, Bakersfield, Cal. (24-26)

American Women in Radio and Television, board of directors meeting, Hilton Hotel, New York (24-26)

South Carolina Broadcasters Assn., 17th annual convention, Jack Tar Poinsett Hotel, Greenville, S. C. (31-1 Feb.)

FEBRUARY

Electronic Sales-Marketing Assn., 2nd annual electronic marketing conference, Barbizon Plaza Hotel, New York (3-5)

International Radio and Television Society, newsmaker luncheon with NAB president LeRoy Collins, Waldorf Astoria, N. Y. (5)

Michigan Assn. of Broadcasters, annual legislative dinner and midwinter convention, Jack Tar Hotel, Lansing, Michigan (5-6)

Minnesota Associated Press Broadcasters Assn., meeting, Minneapolis (6)


Southwest Council of the American Assn. of Advertising Agencies, annual meeting, Mengher Hotel, San Antonio (27-28)

MARCH

1964 Variety Merchandise Fair, at the New York Trade Show Building, New York (8-12)

Electronic Industries Assn., three-day Spring conference, Statler Hilton Hotel, Washington, D. C. (9-11)
TARGET: THE CORRUPTORS IS TIMELY
it mirrors today’s headlines

Every episode of TARGET: THE CORRUPTORS dramatizes crime and corruption as it is happening now. It deals with fiction but tells the truth. This series also offers a great star, fine casts and flawless productions. TARGET: THE CORRUPTORS is realistic, current and explosive and most important, is superb television entertainment.
There's been a 56% increase in the mean of marketing research budgets since 1957. This fact comes to light in a study made by American Marketing Association, under the supervision of Dr. Dik Warren Tweedt, manager of marketing services for meat packer Oscar Mayer & Co. Other highlights of the study:

- Every ad agency whose billings are over the $25 million mark has a formal (often large) research department. Even those billing downward from that figure to the $5 million level have research departments in 76% of cases.
- Marketing research is a big business, even though it's a relatively new one (more than half of the research departments of industrial advertisers have been formed within the past five years). A total of $132 million was spent for marketing research during 1962.
- Among consumer goods manufacturers, there's been a trend for marketing research managers to report to top management. In industrial and other areas, the trend is toward having marketing men report, more and more, to sales and marketing management.

The New York Daily News at last owns an fm station in New York, after 15 years.
Owner of successful independent tv outlet WPIX, the News sought an fm station around 1948, when bigtime tv was still on the far horizon. The radio outlet, in fact, was pursued more avidly than was the tv station, originally.

Now, the News has bought (for $400,000) WBFM from the background music offshoot of Wrather Corporation, Muzak. There will still be a Muzak connection with the station, however, since Muzak has leased the station's sub-channel for the transmission of background music — a fact which may interfere with any station plans for moving into the growing field of fm stereo. Deal is subject to the usual FCC approval.

Consumers will be spending over $82 billion in the U.S. during 1964.
That's the outlook, based on a year-end summation of the food industry by a man who certainly ought to know, Charles G. Mortimer, chairman of General Foods. According to Mortimer's figures, the 1963 spending for food products in this country reached "a new high of $82 billion, an increase of $2 billion over the previous year."

On the horizon is "another fine food industry year in 1964," Mortimer predicted carefully. He also pointed out that consumers are satisfying their food requirements with a smaller proportion of their incomes than ever before.

Continued strength in the food industry will provide a substantial flow of broadcast advertising dollars to compete for consumer food spending, it could thus be reasoned.

Responsibility for ratings "misrepresentation" rests with broadcasters, says ex-FTC chief.
Addressing a New York meeting of the IRTS last week, Earl Kintner, former boss of the Federal Trade Commission, warned broadcasters that they "cannot afford to sit back and wait for others to develop validity standards or seals of approval."

Kintner urged station operators who use rating surveys in ads or sales presentations to study the data carefully, before using. Both FTC and FCC, he said, "have indicated that stations must be prepared to substantiate their ratings claims regardless of the source."
There is now available what amounts to a "film projector" in the TV tape field. It's a new-model RCA tape player—in essence, a tape deck without recording facilities—for use with video tape. It's called the TR-3. A transistorized unit, it will allow agencies, producers, admen and tape centers to play back taped programs and commercials.

The playback machine is "fully compatible" with the approximately 2,000 professional TV tape recorders now in worldwide use," according to RCA. In addition RCA has two other TV tape machines in its line—the TR-5, a lightweight recorder which can be moved via station wagon for remote use, and a new compact unit which combines both recording and playback functions.

Each unit is available in two models, one for use on U.S. industry line standards, and a second unit switchable between either of two key standards in use in foreign countries.

Want to sell broadcast services or products to the ladies of the AWRT?

For its 13th annual meeting in Tulsa, set to start 1 May, 1964, the American Women in Radio and Television are scouting for "sponsors" to make a pitch at the beginning and end of business sessions.

Six minutes of time will be available in these before-and-after sessions, sold in segments from two minutes upward. AWRT is seeking revenue from jingle-producing firms, film makers, video tape companies, trade publications, cosmetics, among others.

The extensive facilities available for message presentation include audio tape color or black-and-white film projection, video tape, slides...or even a live announcement.

Overseas market for U.S. telefilms should produce more money in 1964 for distributors.

So predicts John G. McCarthy, head of the TV Program Export Association, who made the bullish statement to his directorate at the TVPEA annual meeting.

TVPEA takes a bow for a number of gains during 1963, ranging from liberalization of film programs in Japan to price improvements in Australia and attack on existing telefilm quotas (chiefly the British).

The progress is of more than passing interest to U.S. agencies and advertisers. Although few share in the additional syndication revenue from foreign sales, if added money, even allowing for normal residuals, allows producers to make a better film product, and still make a profit.

Sale to British commercial TV is so important it can make or break some TV series.

This is illustrated by planned resumption of production in England of The Saint, a hour-long film series tailored for both the U.S. (where it's syndicated by ITC) or British markets, and Danger Man, a sort of James Bond-type international thriller series which has had U.S. network exposure plus an outing on British TV. Both have strong U.S. syndication sales.

Associated TV Ltd., parent of ITC and the producer of the show, had original planned to drop both series as an economy move in the face of the new government bite on commercial revenues. Other British program contractors buying the series agreed to pay more for them to counterbalance the drop in earnings, and AT then decided to continue production.
This month I celebrate my tenth anniversary. Makes me feel sort of old. After all, ten is quite old in the television business.

It all started on Dec. 21, 1953. I was sort of young and fuzzy then, but in the past ten years I've grown older and smoother.

For the past ten years through Winter

I've had quite a few firsts, too. I was the first Full-Time, Full-Power TV station in Maine.

Summer and Fall, I've been bringing the best in TV to 700,000 people in Maine and New Hampshire.

and to 700,000 people in Maine and New Hampshire.

I carried the first full season telecasting of baseball, just to mention a couple.

Spring

I've carried the first full season telecasting of baseball, just to mention a couple.

There have been awards, too.

In 1960 I received the National Heart Association Award for the documentary on Open Heart Surgery.

In 1960 I received the National Heart Association Award for the documentary on Open Heart Surgery.

In 1963 I was given a special award by the Internal Revenue Service for helping them explain the Income Tax story.

WCSH-TV

AFFILIATE

MAINE BROADCASTING SYSTEM

and to all the nice clients who have made the last ten years so enjoyable . . . THANK YOU!
What can be done to put the missing art director back in the picture?

Here are six suggestions:

1. Define your function in your own mind; make sure others understand what your function is; and stick to it in performance as well as theory. If you're satisfied to function as a storyboard artist, then don't ask for the title of Art Director.

2. Stop treating TV as a picture set to motion. It isn't.

3. If you're going to work in television, start improving your knowledge of sound and music. The look and the sound of a commercial cannot be divorced. In a print ad, you can set bad copy in 1-point type; but on television there's no hiding the spoken word. You must aim for a perfect marriage of sight and sound — and you'll never get it if you say, "I'm only responsible for the visual aspects — here's where I bow out." This learning to blend sight and sound requires work — it doesn't just happen. For one thing, you have to learn to understand composers and musicians; to talk their language. Otherwise you're going to have a problem that will show itself in the end result.

4. Ask not what television can do for you — but what you can do for television. If you can't learn anything more because you already know it all, then maybe you should teach. Seriously, teachers are needed in this medium. There are, to my knowledge, no courses in the country in television art direction — although dozens of schools still give courses in comic strip advertising and hand lettering.

5. Face the fact that you can no longer outshout your competition. Not only are the networks saturated with commercial messages but the number of stations is growing. At last count, there were approximately two dozen independent stations — and that number is on the increase. UHF and VHF will also continue to provide additional outlets for commercials. As viewers build up an immunity to advertising exposure, even the roar of a giant will be reduced to a whisper. Without recourse to ingenuity and innovation, you will be pouring your clients' money down the drain.

6. Start thinking in terms of what hasn't been done — not in terms of what has been done and what can't be done. The greatest stumbling block to progress is made up of four little words: "IT — CAN'T — BE — DONE."

It seems to me that we've been assigning people to functions in this medium based on past forms and past titles which were applicable to other media, but don't necessarily hold true for TV.

Maybe, what we ought to do is break down all the work that needs to be done in producing a commercial. Then, perhaps we should segment the work into logical assignments. And then, and only then, should we give these jobs titles and fill them with people qualified to do the work.

If this were to be done, I have a feeling that the Art Director's function would be much different from what it is today. And maybe we would end up with more Art Directors in television — heaven knows we need them. Actually, many more print art directors should be turning their hand to TV. Isn't it logical that a great art director at McCall's could be equally great if he worked at CBS? Then why shouldn't a man or woman who does brilliant work on paper be able to transfer that brilliance to another commercial medium? The answer is that he could — if he weren't afraid to try, and if he were given the opportunity to do so.

STEPHEN O. FRANKFURT
vice president, Young & Rubicam
37 thoughts about SPONSOR
EVERYBODY’S TALKING ABOUT

**KIRSCH**
"I particularly enjoy your articles on products which have had spectacular success in radio or TV."
Kirsch Beverages, Brooklyn

**3M**
"Find it gives me good round-up of common TV problems, solutions."
3 M, St. Paul

**FRC&H**
"I find SPONSOR interesting and useful."
Sandford C. Smith, VP
Fletcher, Richards, Calkins & Holden
New York

**C-E**
"It’s good. Keep up the good work."
Frank W. Townshend, VP
Campbell-Ewald, New York

**ALCOA**
"I find SPONSOR a great source for broadcast information and ideas."
Howard M. Osby, Mgr. Adv. Services
Aluminum Co. of America, Pittsburgh

**GUMBINNER**
"Keeps me informed and up to date in the broadcast business."
Hal Brown, VP Acct. Supervisor
L. C. Gumbinner, New York

**KASTOR**
"Like current (yellow page) news!"
Ed Johnstone, Exec. VP
Kastor, Hilton, Chesley, Clifford & Atherton, New York

**GREY**
"Fine, in-depth publication."
Hal Miller, VP & Media Dir.
Grey, New York

**AYER**
"I look forward to reading SPONSOR every week and find it extremely helpful in keeping up to date on important broadcast activities."
Jerry N. Jordan, VP
N. W. Ayer & Son, New York

**S&H**
"One of the best publications covering the broadcast media field."
Henry Halpern, VP-Med. Dir.
Sudler & Hennessy, New York

**JEWEL**
"Good for broad and timely information."
Joseph Klinge, Adv & SPM
Jewel Tea, Melrose Park, Ill.

**AMERICAN TOBACCO**
"I find SPONSOR interesting, useful—and informative!"
American Tobacco, New York

**BRISTOL-MYERS**
"Very informative and useful."
John H. Tyner, Dir. of Adv.
Bristol-Myers, New York

**AEROSOL**
"I find SPONSOR interesting and useful AND timely. Well written. Important in reporting news!"
Anne L. Hall, Adv. Mgr.
Aerosol Corp. of America, Boston

**AF-GL**
"I feel I learn a great deal by reading about the experiences of others as reported by your publication. It is stimulating and breeds new ideas."
Robert G. Fest, VP
Albert Frank-Guenther Law Philadelphia

**STEFFEN**
"SPONSOR is always full of ‘up-to-the-minute’ information—trends, network shows, market information, ratings, or many other worthwhile features."
Steffen Dairy Foods, Wichita
These quotes typify recent agency/advertiser response to SPONSOR's vitality, force and energy. Look at the company names. Look at the names of the top level agency/advertiser executives. Look at what they said. They're obviously excited by SPONSOR. They "read" it. They "enjoy" it. They "get ideas" from it. They "clip" it. They "route" it. They "use" it. The excitement readers are finding in SPONSOR means excitement, visibility, and penetrating power for your selling story. A new or intensified schedule in SPONSOR will have our readers talking about you, too. And more important, buying you.
VOTING MACHINE

in Action in Eastern Iowa

There are three candidates in the market, all VHF's. Periodically Channel 2 is re-elected.*

In the coming election year, WMT-TV's news coverage will continue to be voteworthy. Facilities include AP, UPI, AP photofax, UPI film service, assorted portable TV news-gathering electronic hardware; a director of news services, two TV newsmen, one newsmen on special political assignments, three photographers, 65 part-time Eastern Iowa news and picture correspondents, and the nation-wide CBS TV news-gathering complex.

Eastern Iowans, about 60% of the state's population and purchasing power, keep Channel 2 in office—and home.

* Average over-all audience of more than 50% of total homes, 9 a.m. to midnight, Mon.-Thu. 5 p.m. (ARB Market by Market Survey, Feb.-March, 1962.)

WMT-TV CBS Television for Eastern Iowa
Cedar Rapids—Waterloo

Represented by the Katz Agency
Affiliated with WMT-AM, WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth
Advertisers disagree on merits of agencies

Research on 150 advertiser attitudes toward agencies brings out several strong points: many clients feel a need for better media planning, marketing, creativity.

**COMMENTS ON AGENCIES BY TOP ADVERTISERS**

“I think they have developed to commercials—to me that is the outstanding thing. There is a freshness and a newness about them and they’re entertaining.”

“There are many who believe that an agency should concentrate on the creative functions and leave the marketing aspects to the client. It is my belief that a market-oriented agency can think more broadly about the client’s problems and has a much sounder base on which to develop its creativity.”

“I think they have brought into the advertising area a greater realization of business aspects. Several years ago most agency people were more concerned with pure advertising—communication. Today, they have a greater realization of price, product, and distribution.”

“The research services that are available have improved the performance of ad agencies in the past five years.”

“Advertising agencies have become far more creative in their advertising messages than ever before—not just in the sense of being cutely creative, but rather in having appeals which are both interesting and believable.”

“Way down deep I don’t see any improvement in any of them. I see them retrogressing. Right or wrong, I don’t see these agencies living with their clients and learning their business from A to Z.”

“Advertising has to fall in place after you develop your marketing strategy. This is just like building a house—you lay the foundations and then you add the wings and the different rooms.”

“I’m sick and tired of agency kids 26 years old just out of Harvard, Cornell, and Northwestern trying to tell my staff what we should pay for. I want people who are realistic, not academic. The whole business is people. That’s all it is.”
A CONFIDENTIAL STUDY of more than 150 key marketing and advertising executives by Needham, Louis & Brorby reveals that clients think of agencies as a collection of parts to be evaluated individually, rather than just as "agencies."

Three advertising agency services outdistanced all other in rank of importance: print creativity, media planning, and marketing strategy. The executives stressed improved creative output as the single greatest need.

Other advertisers see an increasing need for agencies to provide top caliber, highly intelligent, and experienced people to solve their problems, others seek better broadcast creativity.

The study, released this week, entitiled "Major U. S. Advertisers Look at Advertising and Agencies," was initiated by Needham, Louis & Brorby and executed by Forward Research Inc, of Chicago.

The objectives of the survey centered around the following areas of advertiser opinion and attitude:

- Attitudes toward agencies,
- Relative importance of agency functions and qualities,
- Most important improvements in agency performance in the last five years,
- Needed changes in agency organization, performance, and methods.

Spokesman for the advertisers were most frequently directors of advertising or directors of marketing. Others interviewed were in communications, sales, sales promotion, and administration.

The respondent companies were reportedly very large corporations, many the largest in their fields. Since companies were assured of complete confidence if they wished it NL&B will not release their names. The identity of the respondents was known only to the particular field interviewers and two research staff members knew their identity. Even NL&B does not know the names of the advertisers.

There were four basic considerations in the selection of advertisers for the survey. They were:

- Geographic location — areas of heaviest concentration of national advertisers were emphasized.
- Industry classification — a broad range of market interests was sought.
- Advertising expenditures and/or commissionable billing — the larger advertisers were given priority.
- Individual functions and job titles — individuals most influential in the evaluation and selection of agencies were the target.

Present clients of NL&B were deliberately excluded from the sample in order to explore lesser-known attitudes.

The advertisers were taken from New York (37%) and Chicago (28%) primarily, as these two cities represent the largest concentrations of major advertisers. Other cities used were Akron, Cincinnati, Detroit, Kansas City, Milwaukee, Minneapolis-St. Paul, and St. Louis.

Interviews were complete with executives from industries such as breweries, building materials, confections, financial, food products, furniture, household products, leather goods, medical, men’s and boy’s clothing, publishing, textiles, transportation, clothing, and others.

Findings vary widely

The study, made earlier this year, reveals the marketing and advertising executives’ impressions of the quality and dimensions of the advertising he has been getting and more important, the areas in which he will be looking for further improvement in the future.

As expected, there were two points of view concerning what an ad agency should do for its clients. Some advertisers want total marketing help (ranging from sales research) while others want creative counsel only, in the belief that the advertiser should provide the rest of the marketing function.

Belief in one or the other of these points of view apparently depend upon the individual executive’s personal experience, the research concludes. It was found that holding comparable jobs in the same industry had opposite opinions on the services that agencies should perform.

Clsoely related to these different points of view, it was found that communications problems often exist between advertisers and agencies. In many cases there is misunderstanding as to the services the agency can and should perform by the advertiser.

Even in secure client-agency relationships, there is evidence of need for improved communication between advertiser and agency—especially agency management. In securities and suspensions seem to arise not so much from what is needed by the advertiser and unsupplied by the agency, as from what the advertiser expects an does not make clear, it was conclude.

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<table>
<thead>
<tr>
<th>AGENCY FUNCTIONS</th>
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<tr>
<td>NAMED MOST IMPORTANT BY ADVERTISERS</td>
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<tr>
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<th>NEW YORK</th>
<th>OTHER</th>
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<td>56</td>
<td>59</td>
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<td>2. Media Planning</td>
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<td>4. Broadcast Creative</td>
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<td>5. Account Handling</td>
<td>34</td>
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<td>6. Management of Agency</td>
<td>20</td>
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<td>7. Consumer Research</td>
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<td>9. TV Programming</td>
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<td>10. Collateral Services</td>
<td>5</td>
<td>7</td>
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</tbody>
</table>

* Based on naming in 1st 3 in importance out of 10 Functions.
The guessing game which frequently results works to the detriment of the job to be done and the advertiser-agency relationship.

Nearly all the executives specified areas of recent improvement in advertising-agency performance. Those of major importance are:

- Marketing/sales know-how, they have in mind the availability of knowledgeable people who are able to contribute to overall marketing/sales planning.
- Research. This area recognizes the many activities designed to reduce uncertainty in marketing and advertising decisions.
- Creativity. This improvement offers to an agency’s capacity to generate new ideas and communicate them effectively to the customer.

Advertisers especially emphasize improved creative output.

**Conclusions must be general**

The meaning of the research is interpreted as follows:

The advertiser sees the agency as a pool of individual talents which, if combined, is capable of solving the needs expected of it.

Part of this problem arises from inadequate communication between advertiser and agency. Too often, the advertiser expects his needs to be either anticipated or understood, without having to spell them out. Just as often the agency needlessly dissipates energy in an attempt to second-guess the client.

More is going to be required of advertising agencies in the future. Some advertisers will demand a broader range of over-all marketing services; others will require a better breed of creativity.

Creativity and research will be expected to carry the burden of the advertiser’s hope for future progress. Research-mindedness, if not formal, has arrived. To an increasing extent, research will be part of the total process of developing the advertiser’s approach to the consumer. And creativity, much like research-mindedness, will be expected from every member of the agency team. It is no longer restricted to the writer and the artist.

Some advertising agencies, feeling the need for clear identity in the contemporary social-business structure dedicate themselves to developing a rigid organizational and operational structure.

The typical agency’s client group, with its wide variations in problems and marketing advertising needs, requires something approaching the opposite of that. An agency, to serve a wide variety of needs, must be flexible enough to accommodate these needs—while, of course, preserving its basic integrity.

Advertisers were asked which of ten agency functions were most important as far as they were concerned. The relative importance of the agency functions was divided by the researchers into four groups on the basis of the number of executives who ranked each of them first, second, and third.

**Outstanding importance:** print creative, media planning, and marketing strategy.

**Intermediate importance:** broadcast creative and account handling.

**Moderate importance:** agency management and consumer research.

**Low importance:** sales promotion, tv programming, and collateral services.

It is interesting to note that many agencies did not consider the agencies’ involvement in tv programming as important.

Although many advertisers commented on broadcast creativity, it was only ranked as being of “intermediate importance” in the study.

Here’s what some of the more tv-minded advertisers had to say about the medium:

“Tm talking tv primarily. I assume they (agencies) are lumping radio and tv. I feel the most effective medium today is tv and consequently those agencies which can create outstanding commercials can stimulate the sale of their customer’s product better than if they were superior in their creativity for any other medium. Tv is particularly effective because it is both visual and audio.”

“I rated broadcast creative as the most important function because I spend 55% of media money in broadcast. It is the most important and the highest impact medium and the creative potential of an agency has to be at its best in that category.”

“It’s important to me that creative work in the broadcasting field is excellent. The more excellent it is the more likely it is to be successful and the more likely it is that the agencies will appropriate more dollars. Eighty per cent of our advertising budget is spent in broadcast, either tv or radio, and with that amount of money we want the best.”

Advertiser’s reasons for rating an agency strong in broadcast creative were primarily individual creative treatment expression of specific product problems—see chart.

Advertisers, in general, have seen improvements in advertising agencies but they are continually looking for more in the future.
Voici Avon . . . Avon llama . . .  
Whether you say it in French, Span- 
ish, Portuguese, or German, it’s 
ringing sound and a memora- 
ble trademark. 

“Avon Calling,” however, has 
always been an international greet- 
ing. It stems from an effort that 
began on U.S. television in 1953, 
when the door chime hello 
through the air to become a part 
of its first language. 

With 10 years of electronic rep- 
tition, the copy line has found its 
way into American folklore and 
gained a fair claim to the tradema- 
ral hall of fame. The same decade has 
been a period of striking growth 
for the world’s largest cosme- 
tic company, with the years bracketed by sales totals that went from $4 million to $210.8 million. 

As Avon’s tv signature went from 
two stations to national coverage, 
the company’s share of house-to-
house sales of cosmetics went from 
40% to 70%. Assessing the com- 
pany’s clear dominance in all U.S. 
sales, whether in stores or home 
trade observers rank Avon as 
ahead of the nearest contender. 

Avon veterans, entering the 
11th season of video sales calls th 
year, hardly stopped to notice the 
were old hands at a relatively new 
advertising art. In fact, they might 
not have noticed at all, but the an- 
niversary was called to their atten- 
tion by the two pioneer stations in the line-up. They sent anniversary 
greetings this fall to an account 
that must hold a record for stabili- 
ity in a medium where advertising pat- 
terns are still being worked on. 

The first two stations were 
WCBS-TV, New York, and WBKB 
TV, Chicago. By fall 1955 Avon 
was in seven markets, 62 in 1956 
and 190 in 1959 on at least 25 stations adding up to 99% coverage of Avon markets. 

Today Avon commercials play 
50 weeks a year in major marke- 
t and varied schedules in the rest 
according to market needs. The 
men who set the advertising pat- 
10 years ago are at work today on 
next week’s and next year’s sched- 
ules. Both George W. Shine, adver- 
tising vice president of Avon, and 
agency Monroe F. Dreher, have 
been on the job throughout the b 
growth period.

Avon and Dreher agency first recruited idealized-housewife representative for tv in 1953

Time has worked subtle changes in hair, clothes, and Avon products 10 years later on tv
While Avon avoids talking about advertising dollar expenditures, 962 media records show the cosmetic house maintained a top-selling record appropriate to the sales champion, with an estimated $3 million gross billing in spot tv, less than $1 million in magazines, and considerably under $100,000 in radio spot, which has been broadcast the chimes in New York and Chicago.

In spite of the highest billing in cosmetics, the company can report a stockholders that advertising expenditures are modest. With a commanding sales total in the arithmetic, long division for the ad percentage of sales works out to less than 1. Avon's low advertising-to-sales ratio is sometimes explained (by others) on the basis of its method distribution, where more of the rice goes to support the field sales ree than in store selling, where an advertising budget must work hard to condition the customer. The leverage of this point is reduced, however, in earning comparisons.

The net earning figure of Avon's closest competitor was little more than half of Avon's $25 million last year.

View-room traffic

Avon's growth in its distinctive advertising pattern indeed has commanded respectful attention not only of competitors but of market and financial observers generally. Direct home sales have held fifth of the cosmetics market for only 10 years. Sharing the home ld with two smaller cosmetic uses, Avon last year did almost tenth of all U.S. cosmetics business, a total reported at $2.109 billion by the Toilet Goods Assn. Conditions are ripe now for further gains in home selling, experts think.

Television's part in Avon's sales machinery is to prepare the way for the Avon door chime ringer, as attuned by the company's vice president for advertising and public relations. "We think of our commercials as informal personal calls to the home about our products and services," says Shine. "They prepare welcome for our representative." Contrasting the Avon appeal with the usual talk of stores, products, he claims that his company's commercials aren't the "rush-out-and-buy" type, but are meant to set a favorable selling climate for the representative who eventually will appear at the viewer's front door.

Looking back over the years that Avon tv has grown together, George Shine recalls that "within a year after we started, we found that tv was good for us."

Ten years later, more than 100 commercials are in the can, but the life span for any single one is limited by the dynamic character of Avon's business. Fashions in products, packaging, style of model's clothes all are subject to rapid change. Because of this, Avon commercials have an optimum life of one and a half to two years, giving the advertiser a library of something under 20, drawing at any given time from a yearly production of ten to a dozen.

Daytime has generally been Avon time on television, since traditionally the line has been aimed at a female market. Increasingly, however, Avon is crossing sex and age lines for an all-family appeal, with new attention given to teenage and men's product potentials. As a consequence, "Avon calling" can also be heard in early evening time.

In common with most of the old-time television community, Avon regrets the passing of quantity 60-second availabilities from spot. "We think a minute is hardly enough time to tell our story," Shine comments in noting that Avon and the Dreher agency often must buy 10 and 20 seconds in order to get good exposure.

A positive appreciation of station cooperation in scheduling Avon where it wants to be however is one of Shine's main points in assessing 10 years' experience on tv.

The advertiser's status as reliable customer has worked out to the advantage of both seller and buyer of time, resulting in a good working relationship, and Shine is happy about the avail of Avon is able to get.

Network television, while a popular medium for cosmetics on tv, has never been Avon's style. "We think we have a tremendous network of our own," Shine says, pointing out that the 230-station line-up is all but saturates Avon's national market. Boston and Houston don't watch the same thing, maintains the man whose company has been high on prospect lists of network salesmen for years.

Somebody home

Meanwhile Avon tunes in Boston and Houston audiences to order, and Shine has evidence beyond tv to show that the viewer is there when Avon rings the chimes. Crowds of neighborhood boys play back the copy line, "Avon calling," when the advertised representative appears on the block to call on their mothers. Network tv comedy skits parody the line, and it shows up in magazine cartoons. Shine is grateful for the extra advertising impressions and attributes them to repetition, plus widened influence of the electronic medium.

Also under the heading of unexpected plus factors from the advertising, Avon representatives find occasional viewers calling them when they grow impatient waiting for the chimes at the front door. This reaction to commercials, while unsolicited, is welcome.

The women in the field who follow the tv signal into the home now exceed 165,000, a select group of independent associates who are mostly housewives. Advertising reflects company policy of doing all it can to help these representatives make sales. The welcome they receive is attested by the steady hold cosmetics have in house-to-house sales. (The house-to-house market in all categories bulks between three and four billion dollars a year, it is reported by Grey Advertising in an issue of Grey Matter newsletter devoted to
the door-to-door market. Evidence of Avon know-how in direct sales is its continued growth in a field where at least two new aspirants of the past year quickly dropped by the wayside.

Holding and bettering Avon's sales lead means providing the field force with a constantly expanded and improved line of products. Recent additions to a list exceeding 200 products have been the men's Tribute line, teenage and children's lines, all in addition to annual fragrance and product innovations in the women's line. Nine Avon laboratories keep busy with test tube projects in product chemistry and packaging.

Marketing marches on, but the selling platform is the same as in 1856 when Avon was founded in New York as the California Perfume Co. by the late D. H. McConnell. "Our name and signature, with quality products and method of selling" is Avon's A-B-C for sales, as recited by the ad chief.

This theory has taken Avon by its 77th year into nine countries with the same front-door technique.

"Avon calling" sounds just as well and is just as effective in any country, in any language," Shine believes. The visual advertising technique is as basic as the sales A-B-C, and in countries without commercial TV the signature films run in neighborhood movies.

Assessing domestic TV possibilities, Shine thinks his company has gone about as far as it can in TV spot, geographically. Color is an important new element in Avon TV. Aware of what it can do for beauty-fashion copy, Shine likes to buy color everywhere it is available and has been shooting film in color for the last few years. By next year three quarters of Avon's commercial production will be in color. This season Avon is telecasting in color on 11 stations, Shine's hope: "We'd like to see color grow. It's a natural for our business."

As for other elements in the marketing picture, whatever it takes, Avon's eye is on "our fair share of the market." At the moment this is a dominant share, and Avon will have to put in an aggressive 10 years to equal the $17 million-$210 million ascent of the past 10.

Omaha bank's give-away game teaches users all its services

**A children's game.** "A Trip Through the Bank" is being given away by the First National Bank of Omaha, offered free to all children in the area as part of the bank's 100th anniversary celebration. Anyone who comes into the bank can get a copy of the game, with the offer introduced to the public via a three-week schedule of some 200 announcements now airing on Omaha's three TV stations.

The announcements are 20-second sound-on-film spots of a girl and boy playing the game, with a voice-over announcer making the offer. The spots are scheduled throughout the broadcast day but concentrated in and around children's programs.

John F. Davis, president of the First National, said the game and offer were conceived after a survey by the bank's advertising-public relations agency, Bzell & Jacobs, "showed that most of the public had little knowledge of the variety of services obtainable at a bank." B&J originated and copyrighted the game and plans to market it to banks in other parts of the country.

Designed for children 12 and under, the game can be played by two to four persons. Players compete to get from start to finish on the game's board by moving forward the number of spaces indicated by a spinner and following directions on the square where the land.

A player may move ahead of others by stopping where the message is "Need fast service—Go to bank by mail," or he may be slowed by landing on a square that reads: "Late auto payment—Ski one turn." The game similarly mentions savings accounts, trust department, Christmas Club, personalized checks, night depository, U. S. Savings Bonds, bank drafts, travel checks, personal loan and home improvement loan services of the bank. "While they're enjoying the game," said Davis, "they will be learning about the many types of services a bank offers."

Adds John Lauritzzen, senior vice president of the bank: "We believe this game will bring many neophytes inside the bank and that most of those who come to pick-up the game will be adults. We also believe that in most homes that have our bank game, mother or father will play the game at least once with their children. The game will be retained in many homes for years, and it will create very personal involvement of impressive children and their parents with the First National Bank."

Two children play First National Bank of Omaha's new "Bank" game for benefit of campaign to promote usage of the free game, which brings out all bank services.
### Radio-TV Set Count Edges Higher in '63

A. C. Nielsen '63 estimates show tv in 92%, radio 94% of homes as of September; penetration in South rises

The home without a radio or television set became an increasing rarity in the past year. New A. C. Nielsen estimates of U. S. Television and Radio Ownership as of September 1963 reveal 92% of homes were tv-equipped, while 94% had radios.

A year earlier, 91 1/2% of the homes had television, while radios were found in 94%. To get the additional one per cent, television moved into an additional 1.1 million homes in the year, bringing the total to 51.4 million, while radio added about three-quarters of a million, making it September 1963 total 52.6 million. The radio gain was apace the increase in total U. S. homes, which occurred by a like amount to 53,551,200.

### Radio figures '62

With radio, the September 1963 percentages by regions and states were almost identical to the figures of the previous year, though the totals were up as were total homes. With television homes, like the total, many of the states added about one per cent. Exception was in the South.

As a unit, tv homes in the South increased from 56 to 58 1/2 in the year, enabling that area to close the gap somewhat between it and the rest of the country. Southern homes with tv increased from 1962's 13.8 million to nearly 14.1 million. In the South Atlantic states, tv homes were up 6.9 million or 89% against 3.7 million of 57 1/2 in 1962. Nielsen's East South Central area was up to nearly 2.9 million or 89% from nearly 2.8 million, or 77.3%, a year ago. West South Central was at 1.6 million, or 58 1/2, compared with 1.4 million or 57% in 1962.

#### Telescope-Radio Ownership by Geographic Area

<table>
<thead>
<tr>
<th>REGION</th>
<th>TOTAL HOMES</th>
<th>TV HOMES</th>
<th>% RADIO HOMES</th>
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<td>Washington</td>
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<td>872,580</td>
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<td><strong>CONTINENTAL U. S.</strong></td>
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<td>Hawaii</td>
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ONSBOR 16 DECEMBER 1963
"Sanitizing Action" in Frigidaire push

A new fall-winter sales theme, "Sanitizing Action," keys the TV and magazine campaign which Frigidaire Division of General Motors has launched for its Dishmobile automatic dishwasher through its ad agency, Kircher, Helton & Collett, Dayton.

The TV campaign centers on human interest themes which involve a mother and her daughter, and were tailored to the interests of homemakers comprising the national afternoon audiences for network TV programming, says John J. Westerman, Jr., KH&C senior vice president and account supervisor of Dishmobile.

The advertising, now on the air in a pre-Christmas push, features a one-minute commercial filmed at The Film-Makers studios in Chicago, translating what Westerman terms a "slice-of-life situation" picturing mother and daughter, with the latter helping load the dishwasher and asking about the meaning of the word "sanitize."

The basic advertising concepts, says Westerman, encourage homemakers and their families (1) to realize a dishwasher "is long past the luxury stage and is now a necessity" and (2) to buy a Dishmobile as an all-family Christmas gift. Frigidaire makes a complete and varied line of mobile dishwasher units, several with a shopping block top as is featured in the commercial.

The one-minute commercial is incorporated into a variety of network TV programs sponsored throughout week-day afternoons by Frigidaire on both CBS and NBC, Westerman said. He added that black-and-white print advertisements are being scheduled by the agency to supplement the video effort.

Westerman supervised the commercial production for the agency. Creative director for The Film-Makers was Dennis Marlas.

Milani's own ad firm

Milani Foods, of Los Angeles, has formed its own advertising agency, Golden Pick Inc., to handle its advertising. Jim Ward, Milani's advertising director, will head up the new operation.

Milani ended a two-year association with Riedl & Freed, of Clifton, N. J., when that agency elected not to enlarge a Los Angeles office it opened after taking the account from Cunningham & Walsh last January.

Ward has been affiliated with Milani for 18 years and at one time handled the account for Cunningham & Walsh. Advertising expenditures for 1964 are expected to total around $800,000, with radio spots as the primary medium.

Los Angeles-based Milani also has plants in Chicago. It markets low-eater products, dressings and sauces, and some 600 institutional items. It also is affiliated with Smithers Sons Ltd., which make gourmet, low-eater, and low-sodium items and approximately 100 institutional products.

Sunkist to ABC, NBC

NBC and ABC television will get all of the budget for a 19-week campaign beginning in January by Sunkist Growers of Los Angeles for its lemon division.

Participations will be used on ABC's Trailmaster for 12 weeks starting 1 January, and for 19 weeks on NBC's Let's Make A Deal and Word For Word beginning 19 January. Leo Burnett of Chicago is the agency, with Roger Cleary its account executive in Los Angeles.

Cost of the TV schedules will total $159,000 out of a $459,000 budget set aside for TV promotion in 1964 by Sunkist for oranges and lemons. Sunkist's overall 1964 expenditure for oranges and lemons are expected to total $4 million-plus.

Chute named ad mgr. atRalston Purina

Ronald K. Chute has joined the Grocery Products division of Ralston Purina, St. Louis, as an advertising manager for Purina Cat Chow, Purina Cat Litter, and Instant and Regular Hot Ralston breakfast cereals. Previously he was product manager for marketing of pediatric diet supplements at Mead Johnso Laboratories, Evansville, Ill., also product manager at Standard Brands for six years, responsible for dog food and gelatin products...
Wynn Oil gearing drive for three radio webs

Three radio networks will get the major share of Wynn Oil Company's $2.5 million record budget in 1964, via the Erwin Wasey, Ruthrauff & Ryan agency of Los Angeles. On NBC, Wynn Oil will use 198 stations with 47 weekly commercials for News on the Hour and four for Monitor; CBS (200 stations) will get 12 spots weekly; and ABC (344 stations) 20 weekly. Wynn's radio network schedule last year was confined to NBC's airwaves.

The 1964 budget represents a 34% increase over 1963. In addition to the heavy radio network schedules, Wynn also will use local radio and TV spots. International advertising will be done on a co-op basis with local distributors throughout the world. Wynn Oil observes its 25th anniversary in 1964 and this will mark the third straight year of its having scheduled an increase in its overall budget for advertising.

Al Flor, a vice-president in EWR&K's Los Angeles office, is the account executive for the Wynn Oil Company.

Senior v.p. Culberg elected Schick chief

Jack J. Culberg, senior vice president of Revlon, Inc. has been elected president, chief executive and a director of Schick, Inc., succeeding Robert F. Draper. Culberg joined Revlon early in 1962 as senior vice president and was subsequently named senior vice president-marketing and a member of the board of directors of Eko Products Co. Named by the housewares industry as its "Man of the Year" in 1960, Culberg is a member of the Planning Council of the American Management Assn's packaging division and serves on the sales planning and advisory committees of the Independent Retail Hardware Assn.

Kraft tells ad plans to grocers with week-by-week fact sheet

In an unprecedented move in the food industry, Kraft Foods has announced to the nation's grocery trade the detailed scheduling of its entire consumer-products advertising program for the full 12 months of 1964, according to marketing vice president, Chester R. Green.

The schedule represents the heaviest advertising program ever slated by Kraft to sell food and food ideas alone. "Of prime importance to food distributors is the fact that Kraft related-item type of advertising will afford opportunities for them to sell 2,211 additional food products throughout the entire store," said Green. "We are providing our customers with the advance information they have been asking for to assist them in setting up their long-range promotional and merchandising plans."

"Operation Impact," which is the name given by Kraft to this program, will reach nine out of ten consumers in the U.S. by the selling impact of 202 full-color Kraft advertisements in the magazines Ladies' Home Journal, Good Housekeeping, Look, Woman's Day, and Family Circle. The advertising in these magazines "will present over two billion selling messages in 1964 to the combined readers of these publications," said Green. Kraft products will be in every issue of these five major consumer magazines and three to five full-page Kraft ads will appear in each issue.

In addition, monthly Kraft ads will also appear in Ebony, Sunset, Ingenue, and Seventeen.

"Only half the Kraft advertising story is represented by the magazine advertising campaign," Green said. "Kraft continues to be the only major food manufacturer that sponsors a full hour TV show every week, all year long. Kraft's show on NBC every Thursday evening will alternate between Kraft Suspense Theatre and Perry Como specials, live from different cities in the United States each month."

"This concentrated Impact campaign of advertising for Kraft products will be backed up throughout the country by one of the biggest sales forces in the food industry," Green added. "Kraft salesmen will be working for the nation's grocers with a promotion calendar that gives detailed promotional information on every Kraft product a year in advance to allow maximum time to work out merchandising plans for the retail outlets."

Kraft Foods is a division of the National Dairy Products Corporation.
Broadcast ads sell safety

Corporate public service advertising is not the rarity it once was. But still unique is a small casualty insurance company in Michigan which devotes more than 90% of its entire ad budget to promoting traffic safety. Started in 1915 by William E. Rohrb, who sold automobile insurance from a horse and buggy, Citizens Mutual Insurance Co. has participated in traffic safety campaigns for many years, notably originating the man-to-man and dad-to-daughter idea in 1949 whereby teenage drivers sign safety agreements with their fathers. Company's agency, Bobertz & Associates applied its ad know-how to the problem of selling safety. Noting failures of such giant groups as the National Safety Council and Automobile Manufacturer's Assn. to reduce traffic deaths, agency concluded that safety slogans do not, for the most part, influence people's actions. An educational and factual approach was decided on. Wanting to “show, not preach,” Citizens and Bobertz now bank 75% of the ad budget in broadcast, primarily spot tv supplemented by spot radio. Actual accidents are shown in 20- and 60-second tv spots and broadcast in 60-second radio spots. In addition to regular commercials, two 60-second films featuring Michigan's Secretary of State James M. Hare have been used in prime-time weather programs in Detroit and Grand Rapids. Governor Romney will also appear in two such films.
the AFL All-Star Game on 19 January, also sponsorship in nine other bowies covering every night of the week.

Autolite and Consolidated buy: The Autolite Division of Ford and Consolidated Cigar Corp. have bought sponsorship of the “NBC Sports special” series which bows 1 January. The 90-minute telecasts feature Bud Palmer as host. Autolite order was placed through BBDO. Consolidated agency is Lommen & Sewell.


Decision for Ronson: A federal court as sustained validity of three Ronson gas lighter patents, ruling these had been infringed upon by an importer and distributor of Japanese-made lighters. U. S. District Court for the Southern California District, Central Div., supported Ronson’s claim that the importer-distributor, Larmann of California, had also infringed on Ronson’s “Multi-fill” trademark, which covers the firm’s fuel injector.

New Celanese agencies: Auncel Europe, S.A., a subsidiary of Celanese Corp. of America, has appointed Juven & Rubicam for its fibers trade and consumer advertising in Europe. Advertising will concentrate on Auncel triacetate yarn. Celanese Building Components, Ltd., a new firm which is a member of the Courthnds Group, has been formed to offer a new service to the building industry, and has appointed Grant Advertising Ltd. as agency. Company will market the Series I range of polyvinyl chloride rainwater goods, a soil pipe system, cold water storage tanks, and various other sanitary fittings.

racker-barrel salesman: Hoosier humorist Herb Shriner will once again pitch the No. 7 line of automotive specialties in 1964 for du pont. Involved are tv, print, and public appearances at industry conventions and national trade bowies. According to brand sales manager C. A. Weslager, one of five
1963 tv commercials featuring Shriner was among some 300 messages which have been shown on a test channel during the last two years by the producing agency. In telephone calls to measure impact of the commercials after showings on the test channel, one in which Shriner and his "Home Town" friends promote No. "7" Wax Wash broke all previous records in two categories — "holding power" and "message registration." At least two new commercials will be produced for 1964, with formats similar to those for '63. Several of last year's messages also will be repeated.

Esso roster expands: There are now seven stations set to carry Esso World Theatre, the series of eight one-hour programs from as many different countries on literature and performing arts. WMAL-TV Washington, WBAL-TV Baltimore, and WXEX-TV Richmond join WOR-TV New York, WHDH-TV Boston, WOKR-TV Rochester and WNHC-TV New Haven, in the oil firm's line-up. Beginning in January, the series will be seen on a monthly basis in all seven cities, continuing through May, 1964, then will resume in September, October, and November. There will be a repeat showing of each program in each of the cities, usually scheduled within ten days of the original presentation. The first program in the series stars English actor Sir Ralph Richardson in England: Puritan Versus Cavalier.


Broadcasts' zippy new client: How to make the ZIP Code more palatable to Americans is a major public relations problem for the U. S. Post Office. Tying in the new address system with Santa Claus and then pitching the idea to the younger set via radio and tv spots is the latest strategy. Laurence Naismith, star of Meredith Willson's musical about Christmas, "Here's Love," is the voice of Santa in two animated tv and six radio public service spots which urge the public to "shop and mail early— and use ZIP Code." The Post Office went out on a limb and assured the kids that they will receive a message from St. Nick if they write to him by 15 December at "North Pole 99701" and use their own VIP Codes in their return addresses.

Special's sponsors: Elgin National Watch Co. and Scripto will sponsor NBC TV's Jonathan Winters Presents: A Wild Winter's Night, scheduled for 20 February (Thurs., 7:30-8:30 p.m.). Both advertisers are represented by McCann-Marschalk.

New ad lingo—tv bingo: More than 800 Mobil dealers of Los Angeles are sponsoring a three-week Television Bingo on KTLA Monday through Friday (12:30 p.m.). The show is now syndicated in 71 mar-
ARF appoints six: Advertising Research Foundation has named the following people to its ARF Technical Committee: Arthur S. Pearson, director of market research, Grocery Products Division, Ralston Purina; John E. Murphy, director of marketing research, Colt, Stanley T. Frame, director of marketing research, New Products Division, National Biscuit Co.; Alvin A. Achleibmann, Vice President and director of marketing research, Grey Advertising; Thomas H. Dunkerton, vice president and research director, Compton Advertising; David Honье, v.p.-research director, Dancer-Fitzgerald-Sample.

Expands hotel exposure: TeleGuide, the closed circuit TV network on New York's channel 6 will grow from 38,000 rooms in 43 hotels to 45,000 rooms in 50 hotels by the first of the year. Started in June 1962, the service includes an 18-hour broadcasting schedule from 7 a.m. to 1 a.m. featuring films and talks about the city's many sightseeing attractions, news, weather, time, and entertainment available. Similar programs in six different languages—German, French, Italian, Spanish, Portuguese and Japanese—are broadcast over channel 3 in the same hotel network and on the same 18-hour schedule. Within a year, TeleGuide hopes to extend its service to over 70 hotels in metropolitan New York. Outlets in commercial buildings, museum transportation centers also planned.

NEWSMAKERS

Dwain D. Gruen to American Cyanamid's Organic Chemicals Division as dyes department advertising and promotion manager.

Dr. Harry K. Smith to vice president of Technicolor Corp., heading the Consumer Products Division.

Louis B. Ames to RCA as manager, programs, RCA Operations—The New York World's Fair, responsible for developing program material for color-TV studio and closed-circuit color-TV network RCA is operating at Fair.

ABC TV advertisers: Block Drug has set its 1961 NBC TV orders, which call for a campaign to run through mid-September of next year. The drug firm will participate in Saturday Night at the Movies, international Showtime, Jack Paar program, and Sing Along with Mitch. Agency is Grey Adv. Beech-Nut Life Savers, through Benton & Bowles, purchased time in nine ABC programs — International Showtime, Mr. Novak, Richard Boone Show, Espionage, Eleventh Hour, The Lieutenant, Bill Dana show, Saturday Night at the Movies, and Temple Houston.

To a quarter of a million dollars...for this year's half-century show, the nation's first, Los Angeles' Olympic Auditorium will be the setting for the Los Angeles County Fair, the world's largest one-building fair. Scheduled for Oct. 13th through Nov. 6th, the show will feature a wide variety of events, including horse shows, livestock judging, and a rodeo. The fair, which is held biennially, is sponsored by the Los Angeles County Fair Association.

Nantucket, Mass. Joe B. Woodruff, Jr., sales manager, and Frank Lee, sales manager, have joined the ABC affiliate in the small town on Martha's Vineyard. Woodruff and Lee, who will be responsible for sales in the New England region, have been with ABC affiliates in St. Louis and Salt Lake City, respectively.

If you had the quality touch

You'd have your own 'His' and 'Her' mobile television stations...for HIM: a roomy, 40-foot cruiser, equipped with two Ampex Videotape Recorders, a complete power plant, six Marconi Mark IV cameras, live tons of air conditioning...and plenty of gas. For HER: a compact, 25-foot bus with three Dumont Camera chains and other equipment adequate for her modest needs. They're ready to go anywhere, anytime for any kind of job... commercials, programs, or special effects. If you want the Quality Touch, call Petry...
AGENCIES

Chicago Adman Changes His Mind About Video

Head of H. M. Gross Co. felt tv was “too expensive, lacks color, merchandising qualities” for food firms but later had a change of heart. Here’s why he did

A Chicago advertising agency specializing in regional meat packer accounts has changed its mind about the merchandising value of television. And a large part of the credit for the conversion goes to the Central Division of TyB.

“Television is a tremendous merchandising tool for regional meat packers used as we did in heavy concentration during a limited period for a special event,” Harold M. Gross, president of H. M. Gross Co., Chicago, says now.

But it wasn’t always this way. Back in February, 1962, Gross, who is also president of the One Forty Four Corporation, which syndicates advertising materials nationally to more than 250 meat packers, addressed the Western States Meat Packers Association as follows:

“Television is an excellent medium to augment newspaper and outdoor. Undoubtedly, its value as a food medium will increase when color reception becomes more prevalent. But today, for the average small packer, it is too expensive, lacks color and lacks the merchandising qualities of other media. I have yet to find a way to get a dealer excited about tv programs or spots six weeks or six months after a tv campaign has started.”

When stations telephoned for help, TyB’s Central Division moved in and camped on Gross’ doorstep. “They showed us how to use television intelligently, the same as any other medium,” recalls Gross. “Used in large quantities over short periods, it’s big enough to be pre-merchandised.”

A special Fourth-of-July television promotion handled by Gross in 1963 for a meat packer selling about 20 percent of all canned hams in the Chicago area provided the proof.

A total of 107 spots were thrown against the Chicago market on all four tv stations over a 2¼-week period preceding the Fourth. The commercials had the same impact on the Chicago area that 835 million spent yearround nationally would project. It was a campaign which only a handful of national advertisers could match. An estimated nine out of 10 customers were reached an average of seven times during the campaign.

Mouth-watering commercials were created by H. M. Gross and filmed by Morton Goldsholl, winner of the first prize in international tv competition at the Turin, Italy, film festival. Shown primarily in minutes, although 20 and 10-second spots also were used, the commercials included table-top stop motion revealing a can of ham “magically” opening itself and a knife and fork “kissing.”

Spots were shown round the clock adjacent to shows such as Beverly Hillbillies, Alfred Hitchcock, To Tell the Truth, I’ve Got a Secret, Andy Williams, Ed Allen, The Today Show, Price is Right, Johnny Carson, Tonight, Concentration, Huntley-Brinkley, Danny Thomas, and many others.

Proof of the promotion’s effectiveness was threefold, according to Gross. Sales of the featured size of canned ham leapt 350 percent. Tie-in newspaper lineage increased 20 percent. Wind-up proof was revealed by Chicago Tribune and Daily News consumer panels which both showed a considerable jump in brand identification for the meat packer.

“Thanks to TyB’s help, I now recommend tv as a merchandising tool for companies with a limited budget and limited distribution,” Gross sums up.
A campaign for regional meat packer on TV with 20% of Chicago market in canned hams helped boost sales on featured size by 350%.

Payoff shot in stop-motion commercials comes after sequence in which can "magically" opens itself. H. M. Gross Co. was the agency.
A WARNING has been sounded to the nation's toy manufacturers that advertising to children will become increasingly competitive in the years to come, and they had better make plans to combat not only each other, but industrial giants who are entering the children's field for the first time.

Addressing the 47th annual convention of the Toy Manufacturers of the U.S.A., Melvin Helitzer, president of Helitzer, Waring & Wayne, ad agency specializing in children's products, asserted that while the U.S. market of over 60 million children under the age of 14 seems incredibly immense, "the competitive advertising jungle is filled with fierce word-to-word fighting by skilled warriors."

Against the entire toy industry's $55 million spent in tv advertising, the first three soft drink companies alone spend $30 million per year, the top 10 candy companies spend $40 million per year, and the big six in cereals spend $50 million a year.

In addition, according to Helitzer, a toy manufacturer will soon compete for a child's attention on tv against major corporations who, today, are just learning to exploit the children's field.

He pointed out that Sterling Drug has entered the children's market with a new citrus flavored aspirin; Alberto-Culver is now testing a new children's toothpaste called Mighty White; Colgate Palmolive is producing children's toothpaste and bubble bath soap; Lever Brothers will shortly introduce new children's food products; General Electric is planning automatic tooth brushes for children; Sony has a new children's transistor radio; General Foods, besides it.

Post cereal line, is using children's advertising media to plug its pet foods; Texaco uses a toy fire truck as a heavily advertised premium and many other skilled advertisers use children's tv to sell fountain pens, used cars, and even a moving van service.

To compete, said Helitzer, the toy manufacturer must secure advertising talent that knows the children's field intimately. Knowing how to overwhelm a child with ad which misrepresent is no credit to anyone, Helitzer said. The problem is good taste and dignity, as well as effectiveness.

He suggested that toy firms can compete against Goliaths on an equal basis if they do not try to blanket the country with a haphazard budget.

"Compete only in the market where you can afford to do a solid job," Helitzer stated. "And you answer may not lie in tv, but in local newspapers, children's magazines like Jack & Jill, and point of sale demonstrations."

He told the convention that toy manufacturer must know from his advertising advisors just what it is that motivates the consumer and no market requires more specialization than the children's market.

"In fact," said Helitzer, "the more we specialize, the more we learn and must dig deeper into every phase of children's marketing." He said it was wary of Fred Allen's definitive of an advertising specialist as person who knows more and more about less and less, until he knows everything there is to know about nothing!

**McDermott expanding**

The McDermott Co., national public relations firm, is taking large quarters in New York and next spring will open offices in London and Rome in a major expansion move. Pat McDermott will go to Europe by 1 March to open the offices there.

In addition, Miss McDermott announces the appointments of Anthony DiMarco and Roy C. Cady as vice presidents, effective 1 January, with DiMarco becoming director of all creative services, at
DiMarco has been with the company for seven years, supervising accounts ranging from tv exploitation to industrial public relations. Guyver joined the McDermott Co. in 1960 after ten years of industrial pr experience.

Personnel execs feel: no time to train tyros
Advertising agency personnel men believe: they have no time to train college men; few hire directly from college; they will hire, if the applicant has gained some business experience with a prospective client.

These are the conclusions of a survey, presented to marketing students at Manhattan College by Alfred J. Blake, vice president, Thomas Patrick McMahon, publicity consultant to the food industry. Blake made a survey of 45 large advertising agencies before telling students of the college's business school how to get a job.

"Frankly, they don't want you now. Your college degree is no longer important, unless it's a master's degree. Right or wrong, agencies think they're too small a business to providing training."

Most common faults of agency's applicants, personnel managers told Blake: "They don't do their homework; they don't know the agency business and we haven't got time to teach them."

The best solution for applicants: Get a subscription to a trade paper a year before you apply; you'll have the conversation, if not the knowledge; get a job with an agency's customer—you'll have the knowledge if not the conversation. Don't try to get a job as an account man; try a job, like copy or art, that shows an agency profit.

8 measuring variances
Eight variances often account for differences in audience estimates or the "same" program, says Dr. John Thayer of the American Research Bureau, who listed the areas in which they occur as: measurement techniques; sample size; area measured; sampling; number of broadcasts surveyed; tabulation procedures; and seasonal, geo-

All but 1 Maradel subsidiary at Mogul Williams & Saylor
Comptone account is company's latest move to consolidate consumer prods. at one agency

MARADEL PRODUCTS has made still another move to consolidate its consumer products division within one advertising agency. George J. Abrams, president of Maradel, has announced that Mogul Williams & Saylor has been assigned the company's Comptone subsidiary, a major American producer and importer of high-quality sun glasses.

In addition, Maradel's subsidiary, Commerce Drug Co., has assigned the English marketing of "Oxtrey," a geriatric vitamin-mineral supplement, to MW&S' affiliate in England: Dudley Turner & Vincent.

Comptone will introduce its new "Oleg Cassini Collection" of imported high-fashion sun glasses ($3.00 to $25.00 retail) at a champagne breakfast in January for major market women's page editors attending the annual New York Couture Group Press Week. Abrams will co-host the event with Cassini.

The internationally known Cassini, who will be featured prominently in all advertising and point-of-sale material, is also scheduled to make personal appearances in department and specialty stores in major cities as part of the promotional program for the imported line.

An advertising campaign is now being developed for both the Comptone domestic line of sun glasses and the Ocules imported collection, according to Abrams.

MW&S began its association with Maradel when the company was organized early last year. At that time, the agency was assigned several major subsidiaries, including the Theon Division for its Lashbrite eye makeup line, Beante-Vues Division for assorted hair preparations, and Redeeena, the skin-smoothing treatment cream. In July of this year, the company decided to consolidate the bulk of its multi-million-dollar advertising budget in one agency, which brought additional Maradel billings to MW&S, including the Sally Hansen Nail Products line, Tender Lip lipstick and Life Home Permanent.

The latest consolidation moves all Maradel subsidiaries, with the exception of the domestic division of Commerce Drug into Mogul Williams & Saylor.
Donald Wallace a v.p. at Benton & Bowles

Donald T. Wallace, executive producer of television programming, has been elected a vice president of Benton & Bowles. Wallace, who joined the agency in 1947, was formerly a freelance writer and a newspaper writer for KOLG Radio, Omaha. He is presently in charge of program supervision and new program development, also the executive producer of The Edge of Night, a Benton & Bowles television series.

Wallace, an infantry captain during World War II, was awarded the Bronze Star.

NEWS NOTES

Production house in Dallas: Studio Ten Productions, headed by Mike Eisele, has set up shop offering the full complement of commercial-making services, including customized musical commercials; radio and tv IDs; creative services such as radio libraries; tv animation and stop-motion; syndicated tv programs; studio recordings; and a complete sales, programing, and promotion service for radio stations.

Tom Merriman heads the creative staff as musical and creative director. His musical productions for major accounts include Borden’s, FritoLay, Asteox Chill, Lone Star, and Pearl Beers.

Toy giant to North: Remco Industries, a pioneer in the extensive use of toy advertising, has appointed North Advertising, effective 1 January. The 1964 budget will remain primarily in tv, network and spot, children’s programming. Print and catalog will also be used. Former agency was Webb Associates. Other account switches include Black, Sivalls & Bryson, Kansas City, to Buchen Advertising, Chicago; company spends over $400,000 to promote its agricultural and industrial equipment, and power lawn mowers. The Savoy Hilton Hotel, New York, to Pritchard, Wood; ad plans call for some radio and tv, in addition to newspapers, magazines, and specialty publications. Dot Records to Ellington & Co., Los Angeles; Richard Hartwich, manufacturer of quality wigs under the brand name Perma-Coil, to Johnstone, Inc., agency specializing in women’s interest products: Tip Top Tailors Ltd. to Cockfield, Brown, Toronto; W. H. Nicholson & Co. of WilkesBarre to The Ullman Organization. Company manufactures steam traps, strainers, and welded floats.

Agency umbrella widens: Smith & Dorian set up its 13th and 14th agency facilities, as Smith & Dorian, Toledo, and Smith/Dorian/Guerin, Miami. Agency’s goal, according to chairman Edward Robinson, is “to become America’s only nationally coordinated local-impact advertising agency,” with about 40 supporting offices. Combined billings of the current 11 agencies exceeds $13 million. Other supporting agencies besides Toledo and Miami include Smith, Dorian & Copley, Boston; Smith & Dorian, Los Angeles; Smith, Dorian & Robinson, Philadelphia; Smith, Dorian & Srago, Dallas; Smith, Dorian & Srago, Oklahoma City; Smith, Dorian & Wal drop, Atlanta; Smith, Dorian & Zandi, Las Cruces.

New horizons for Forward: Robert H. Forward, veteran broadcast executive most recently general manager of KLAC (AM & FM), Los Angeles, has formed his own firm to specialize in areas of business in vestments and communications consulting services. First client is Metromedia, which recently purchased the Los Angeles stations. Forward and Mortimer W. Hall, former KLAC owner, have purchased large parcel of land in San Diego, through a subsidiary concern, the Forward-Hall Company. Forward and Metromedia president Joe Kluge also are initiating several joint ventures outside the broadcast spectrum. In 1962, Forward won the coveted Los Angeles Time “Radio Executive of the Year” award.

Buchen to re-locate: Buchen Advertising will move its Chicago office upon completion of a new building at 10 South Riverside Plaza. Buchen lease in the new building is estimated $1.5 million. The agency was one of the first tenants in its present building, 400 West Madison St., built 33 years ago.

NAAN adds two agencies: The National Advertising Agency Network, a co-operative group of agencies in exchange marketing and media formation, research, and product service, has added Lowe & Steven, Atlanta, and Ted Mendum Co, Cincinnati. This brings NAAN billings to $66,658,344 from 1,356 agencies. Similar network, The Western States Advertising Agency Assn. (WSAAA), with headquarters in Los Angeles, added three agencies in San Diego, Sacramento, and Phoenix as affiliates.

C-E wins women’s vote: Campbell Ewald was the only advertising agency honored for its “significant contributions to the advancement of employed women” by the National Federation of Business Women’s Clubs. Particularly cited was the recent naming of Chevrolet at Geneva.
[Hop] Hazzard to vice president, Campbell-Ewald's distaff side now boasts of 18 key positions. There are five copywriters and art directors. Others are in the merchandising department, tv, marketing, and research. Seven are in administrative work. Looking toward the future, women seem destined to play an increasingly important role at the Detroit agency. In C-E's intern program, which offers on-the-spot training to college students, 50% of the writers and artists are girls.

Leaving the Loop: William Hart Adler, located in the heart of Chicago's business district for the past 3 years, is moving its offices to suburban Skokie. Address is 61 Old Orchard.

Distaff contest: AFA's search for the 1964 Advertising Woman of the Year has begun. Mrs. Fran Harris, WJL-AM-TV, Detroit, has been chosen general chairman of the event. The Advertising Woman of the Year award, "highest professional award given to advertising women," honors the distaff "contributing most to the prestige of all advertising." The award will be presented during AFA's next national convention, in St. Louis 7-10 June.

NEWSMAKERS

Lloyd N. Newman to vice president of Howard Chase Assoc., consultants in national and international industrial, economic and public affairs. Robert Tr Knowles to visual communications director of John Boylan & Co. He was with Cunningham & Walsh. Hellen Laux to Clinton F. Rank in Los Angeles as broadcast supervisor. She was television advertising administrator with Mattel, Inc. Ed Reilly resigned as account supervisor with Erwin, Wasey, athruff & Ryan in San Francisco to take a similar post with Hixson Jorgensen of Los Angeles. R. Henry Smith to director of industrial marketing for Robert Nekie & Co. in Alabama. He was an account executive with Kircher, Helton & Collett in Dayton. Martin Rockey to principal of Gross & Roberts & Rockey of San Francisco. John D. Davis and William H. Wiemann to vice presidents of McCann-Erickson. Dan Goodnow to manager of the newly formed petroleum division of Tracy-Locke in Dallas. George E. Brouns and Thomas J. Farnam to vice presidents of Ketchum-MacLeod & Grove, Pittsburgh. Francis Karr to account executive with Chirgwin & Coons. She was assistant fashion publicity coordinator with J. P. Stevens & Co. Jim K. Hixon, Robert B. Prinz and Richard Weinert to vice presidents of Leo Burnett, Chicago. Donald E. McGinness to Geyer, Morey, Ballard as account executive. He was supervisor of Aubrey, Finlay, Marley & Hodgson. Edwin W. Forsman, Jr. to the account service staff of William Schaller Co., West Hartford, Conn. He was formerly with Graceman Advertising. Don Kelly to account supervisor of Klosterman, Bazan & Ross of Los Angeles. Karl M. Guerend to vice president of Davis, Johnson, Mogul & Colombeatto, Los Angeles. Lucien K. Kamper to senior vice president of Albert Frank-Guenther Law in San Francisco. Jack Miller to the Los Angeles office of Foote, Cone & Belding as account executive. He was with the Mexico City office of Kenyon & Eckhardt. Ronald L. Swed to manager of N. W. Ayer & Son in Honolulu, succeeding Arvis W. Knight who has been transferred to the Chicago office.


ABILITY in the areas of Audience, Program and Personality Promotion, Exploitation, Contests, Publicity and Imaginative Sales Promotion. A programming and production background enables me to aid in the creation, production and promotion of the Product — Programming!

FLEXIBILITY gained thru experience in both radio and television thru associations with some of the industry's top leaders, including the nation's top Group operation.

REFERENCES include:

"I'd just as soon, Mr. Enthusiasm, not relocate in the Dallas market."
Casey Cohlimia, Promotion Manager
WFAA-TV, Dallas, Texas
Resume, samples, and other information sent in strictest confidence.

BOX 39 SPONSOR

(Mr. Enthusiasm)
Spot tv third quarter up 23.1%

Nine-month gross time billing estimates for the medium in 1963 put at $628.2 million in comparison with the $523.5 million reported for the same period a year ago.

Spot tv may be having its sale problems in the fourth quarter of 1963 (see sproxson, 9 December) but on the strength of the first nine months, there’s little doubt that for the year the medium will set a new peak by a wide margin.

Third-quarter gross time estimates, released by the Television Bureau of Advertising today, show $185,330,000 recorded in the period, against $151,922,000 in the like quarter of 1962. The 1963 total includes reports to N. C. Rorabaugh from 368 stations in 1963 vs. 348 a year ago. Analysis of 318 stations reporting in both 1962 and 1963 third quarters shows an increase of 23.1%, an almost unprecedented surge.

Nine-month totals, compiled by sproxson, reveal gross time expenditures of $628,207,000, compared with $523,453,000 in the January-September period of 1962. For the year, the medium is certain to be well above $500 million. Food tops the list.

In the nine-month span, all of the major product classifications showed increases. The largest continued to be food and grocery products, with 1963 nine-month gross billings at $156.9 million, against $136.4 million last year. Cosmetics and toiletries were a close second with $63.6 million, against $54 million last year, followed by confections and soft drinks at $52.7 million vs. $39.2 million a year ago.

One classification on the decline was sporting goods and toys, with $3.5 million this year against $4 million last year. The category mostly toys, an advertising group which has made increasingly heavy use of spot tv until this year.
Among the major advertisers, Procter & Gamble widened its spot TV leadership this year in the first nine months, with gross time billings of $54.1 million, against $49.5 million last year.

The edge in this instance was made greater with the inclusion of J. A. Folger billings for the first time, following the company's acquisition by P & G.

Among the major spot advertisers, Colgate Palmolive also jumped substantially ahead from last year's $17.3 million to $22.2 million. General Foods, in third place, increased from $13.1 million to $20.1 million.

Other companies making big gains were: Bristol-Myers from $9.4 million to $16.3 million; Alberto-Culver from $8 million to $11.3 million; General Mills from $7.1 million to $11.1 million; American Home Products from $7.3 million to $10.7 million.

In the third quarter alone, two new advertisers made their way on to the top 100 ranking. They were: Metro-Goldwyn-Mayer at $901,600 and Wallace & Tiernan at $421,900.

**Tobacco budgets high**

Other third quarter advertisers showing material increases were: American Tobacco from last year's $437,100 to $2,025,000; Brown & Williamson from $211,300 to $1,203,300; General Foods from $3,591,600 to $7,715,600; John Hancock Mutual Life Insurance from zero to $500,500; Liggett & Myers Tobacco from $765,900 to $2,336,100; Royal Crown Cola and bottlers from $269,200 to $1,074,000 and Shell Oil from $504,000 to $2,404,000.

Third quarter 1963 figures from T & B Borabbaugh also showed greater use of announcements proportionately, with declines in program use. The 1963 third-quarter gross time estimates for announcements at $152,552,000, or 2.5% of the total compared with $120,484,000 or 70.3% last year. Program buying totals were $15,357,000 or 9.9% in the third quarter this year, compared with $15,617,000 or 12.3% last year. ID's also fared less well with $111,110,000 or 7.6% in the quarter this year versus $12,821,000 or 8.4% a year ago.

**TOP 50 SPOT TV ADVERTISERS**

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<tbody>
<tr>
<td>1</td>
<td>Procter &amp; Gamble*</td>
<td>$54,128,000</td>
<td>$49,483,800</td>
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<tr>
<td>2</td>
<td>Colgate Palmolive</td>
<td>22,216,300</td>
<td>17,304,100</td>
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<td>3</td>
<td>General Foods</td>
<td>20,439,000</td>
<td>15,421,100</td>
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<td>4</td>
<td>Lever Brothers</td>
<td>16,606,900</td>
<td>14,984,900</td>
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<td>5</td>
<td>Bristol-Myers</td>
<td>16,305,700</td>
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<td>6</td>
<td>Wm. Wrigley, Jr.</td>
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<td>7</td>
<td>Alberto-Culver</td>
<td>11,289,000</td>
<td>8,072,500</td>
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<td>8</td>
<td>General Mills</td>
<td>11,093,200</td>
<td>7,139,500</td>
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<td>9</td>
<td>Coca-Cola/Bottlers</td>
<td>10,919,800</td>
<td>9,406,700</td>
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<td>10</td>
<td>American Home Products</td>
<td>10,710,800</td>
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<td>11</td>
<td>Warner-Lambert Pharm.</td>
<td>8,207,700</td>
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<td>12</td>
<td>Kellogg</td>
<td>6,998,400</td>
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<td>13</td>
<td>P. Lorillard</td>
<td>6,577,700</td>
<td>7,799,600</td>
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<td>14</td>
<td>Jos. Schitz Brewing</td>
<td>6,160,400</td>
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<td>15</td>
<td>International Latex</td>
<td>5,551,500</td>
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<td>Standard Brands</td>
<td>5,469,400</td>
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<td>Ford Motor Dealers</td>
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<td>Continental Baking</td>
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<td>Pepsi-Cola/Bottlers</td>
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<td>Miles Laboratories</td>
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<td>Anheuser-Busch</td>
<td>5,215,200</td>
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<td>Gillette</td>
<td>4,918,200</td>
<td>4,665,200</td>
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<td>23</td>
<td>Campbell Soup</td>
<td>4,905,300</td>
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<td>General Motors Dealers</td>
<td>4,882,700</td>
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<td>25</td>
<td>Shell Oil</td>
<td>4,743,200</td>
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<td>Liggett &amp; Myers Tobacco</td>
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<td>Philip Morris</td>
<td>4,521,300</td>
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<td>Food Manufacturers</td>
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<td>3,955,800</td>
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<td>Avon Products</td>
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<td>American Tobacco</td>
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<td>Carter Products</td>
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<td>Corn Products</td>
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<td>Simoniz</td>
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<td>Ralston-Purina</td>
<td>3,897,900</td>
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<td>Pabst Brewing</td>
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<td>36</td>
<td>R. J. Reynolds Tobacco</td>
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<td>37</td>
<td>Beech-Nut Life Savers</td>
<td>3,649,300</td>
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<td>38</td>
<td>Canadian Breweries</td>
<td>3,486,100</td>
<td>2,785,800</td>
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<td>39</td>
<td>Menley &amp; James</td>
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<td>1,260,700</td>
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<td>40</td>
<td>Chrysler Dealers</td>
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<td>41</td>
<td>National Biscuit</td>
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<td>42</td>
<td>Helene Curtis</td>
<td>2,909,300</td>
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<td>43</td>
<td>Brown &amp; Williamson</td>
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<td>44</td>
<td>Socony Mobil Oil</td>
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<td>45</td>
<td>Sears Roebuck</td>
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<td>46</td>
<td>Royal Crown Cola/Bottlers</td>
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<td>961,000</td>
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<td>47</td>
<td>Chesbrough-Pond's</td>
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<td>48</td>
<td>Theo. Hamm Brewing</td>
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<td>49</td>
<td>American Motors Dealers</td>
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<td>1,681,200</td>
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<td>50</td>
<td>National Dairy Products</td>
<td>2,215,800</td>
<td>1,190,200</td>
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*Includes J. A. Folger billings
FLAMES: Jim Terrell explains to the gathering how the two-city news operation works and what the service will mean to viewers.

**TV MEDIA**

**PHILLIPS 66 IN HIGH GEAR ON KDTV**

Signs 52-wk. pact with station for two-city newscast beamed live nightly from Dallas, Ft. Worth bureaus

Dallas-Ft. Worth's KDTV was host recently for North Texas Phillips 66 dealers, Phillips Petroleum executives, and representatives of Phillips' advertising agency, J. Walter Thompson (N. Y.), to demonstrate the new two-city news presentation initiated by the station 2 December. The news programs sponsored by Phillips 66 five nights each week at 10 p.m., feature live reports from both Dallas and Ft. Worth.

Jim Terrell, KDTV manager, explained to the group that the establishment of a permanent Dallas studio for news operations, in addition to the Ft. Worth news operations center, provides improved editorship to both cities' local stories as well as the electronic means for instant news reporting from both cities. The newscast format has intermixed live reports from both studios, with Dallas center concentrating on events in the eastern half of KDTV's 21-county coverage area, and the Ft. Worth editors concentrating on Tarrant County and westward. Terrell pointed out that this increased coverage is in addition to the "already complete" national and regional news content.

Ken Rugh, vice president and director of advertising for Phillips Petroleum, told the gathering that his company signed with KDTV for 52 weeks' full sponsorship of the Monday-through-Friday newscast because it had "such faith in the audience success" of the two-city reports.

Those attending were given point-of sale material furnished the station, and saw a demo video tape which showed graphically how the new concept looks on air.

*At left are (l-r): KTVF's Terrell and Graye Bevans; Larry Dellavina, Phillips ad mgt.; Phillips' Ken Rugh. At right (l-r): are Dave Alley, Katz Agency; Norman Bagwell, v. p., WKPY; Oklahoma City; KTVF's Crawford Rice; JFT's Norm Vogel.*
Some of Curtis woes, income laid to tv

Television can take credit for some of Curtis Publishing's deficit and at the same time for a bit of the company's income. TV's double role--advertising opposition and potential hodge was apparent at a luncheon meeting called by Curtis last week to tell news media about a $35 million financing program that comes at a time the company has "turned the corner" back to profitable operation.

Matthew J. Calligan, chairman and president of Curtis for the last 3 months, said the company is taking some money in tv through rights to the series, "Hazel" (NBC, Thursdays, 9:30-10 p.m.), and a new one being produced by Art Linkletter, "The Perfect Squeelch. Acquisition of tv facilities is another moneymaking possibility, Calligan added to a question about Curtis' fans. Curtis has been reported elsewhere as being active shopping for stations.

Serge Semenenko, vice chairman of the First National Bank of Boston, spoke up at the meeting to announce Curtis management's efforts to profitable operation the fourth quarter of this year. The company expects to show at least $1.4 million profit this quarter, reducing deficit for the year to $3.1 million, as compared with $15.9 million in 1962. Semenenko's bank together with five others, is participating in the $35-million program that extends present debt and provides working capital.

Calligan, who was executive vice president of NBC Radio during a period that saw recovery from red ink, called the news conference in New York last week to announce Curtis' improved fortunes after a setback period that resulted in some "cruel" publicity in the publishing chief's opinion.

Calligan is setting Curtis' sights on a leadership as a "world communications system" of publishing, printing, newspapering, and circulation activities operations, plus any new opportunities that do not require added capitalization. Curtis magazines are The Saturday Evening Post, Holiday, Ladies Home Journal, The American Home, and Jack and Jill.

An-udder contest

Borden Co. has begun a nationwide search for a parched Jersey cow to succeed the current Elsie who is retiring. The new Elsie will debut as star of a musical, "All About Elsie," at the 1964-65 N.Y. World's Fair as part of the Borden exhibit in the Better Living Center.

Slate quits CBS to join RKO General brass

Sam J. Slate's resignation from CBS Radio where he is vice president, and general manager of the New York flagship, takes effect 3 January. His post at RKO General Broadcasting is a new one in the organization; as executive vice president he will oversee long-term planning, government and industry relations, and program development.

A 30-year veteran in radio and television, Slate has been newsman, producer, writer, director, editorialist, and general staff executive. He joined WCBS as program director in 1951, was named general manager in 1957. Prior to CBS he was program director for the BBC's New York office for six years, where he produced a variety of shows for both the domestic and overseas service of the network. The years of World War II were spent as a radio public relations officer, creating, writing, and directing documentary and musical shows for the Merchant Marine. Before the war, Slate was writer-producer for three years of the National Assn. of Manufacturers' Defense for America, a network radio series which told the story of industry's conversion to war production. He's also responsible for the documentary series This...
**TV MEDIA**

**Nation at War.**

He was a member of the CBS News and Press Department in 1933-35, after four years with the United Press.

Slate's appointment does not affect Jerome Bess, who continues as RKO executive vice president in charge of operations.

**Realignment announced in WKRC-TV sales dept.**

Sam T. Johnson, general manager of WKRC-TV, Cincinnati, has announced a realignment in the station's sales department. H. Needham Smith, former local sales manager, has been named general sales manager. Prior to joining the station, he served as sales manager at WTRF-TV Wheeling, W. Va. Carl Flickinger, former WKRC-TV account executive, will replace Smith. Flickinger was associated with the Cincinnati and Suburban Bell Telephone Co. and WZIP Radio, Cincinnati. George Rogers, Jr. has been promoted to mid-west regional sales manager. He will also continue to serve as national sales service manager for the station. He joined the station after leaving the Crosley Broadcasting Co. nine years ago.

**KMEX-TV surveys mart**

KMEX-TV, Spanish-speaking uhf in Los Angeles, is circulating two separate reports which indicate the extent of its coverage in both the general market and the specialized market.

Data from Audience Research Bureau show an estimated 190,000 uhf homes in the station's area of Los Angeles, Ventura County and portions of Orange, Riverside, and San Bernardino counties. Also indicated was a projected growth rate of at least 5,000 sets per month equipped to receive uhf. In Los Angeles alone, according to the AAB report, 157,000 homes, or 7.1% of all tv homes, are equipped to receive channel 34. This data is based on 23,325 telephone inquiries. Facts Consolidated, market research organization, interviewing people at the Los Angeles County Fair and in East Los Angeles, found that 33.2% of all Spanish-speaking homes in Greater Los Angeles are equipped to receive uhf and 51% watch KMEX-TV regularly.

**Norsworthy to WTTG**

As promo-ad director

Richard Norsworthy has joined Metromedia as director of promotion and advertising for WTTG-TV Washington, replacing Harry Moses, who shifts to MetroTV Sales in New York as promotion manager. Norsworthy is responsible for all on-air promotion, advertising and promotion in trade press and newspapers, and sales promotion.

He comes to WTTG-TV from WBAL-TV Baltimore, where he worked in promotion, advertising and publicity. He previously was with WJZ-TV, of that city, in a similar capacity.

**NEWS NOTES**

Switch in Portland: KATU replaces KPTV as the primary ABC TV affiliate in that Oregon market. Chan is effective 1 March. Fisher Broadcasting Co. owns KATU and is associated in ownership with Seattle station KOMO-TV, another ABC primary affiliate.

Obit for Houston programer: John E. Hill, program development manager and public service director for KTRK-TV Houston, died 29 November after a short illness. Veteran of radio broadcasting and advertising agencies, Hill had been with the Houston tv station since it went on the air 20 November 1954.

Up color sked: WLWC-TV Columbus, adds 13 more hours of color origination each week beginning mid-December, marking the completion of the first stage of the station's million-dollar expansion at

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Practicing what he preaches

Jim Badgett, ad-publicity dir. for Schick Safety Razor Co., shaves with same Schick Stainless Steel blade used by 15 barbers and one standby in new series of tv commercials just produced at MGM studios in Culver City, via Compton Advertising. The commercials show the barbers, all L. A. area tonsorial specialists, stroking their clean-shaven faces after using same blade. Badgett says 17th shave was still a smooth one.
brining total color each week to more than 55 hours. The expansion plans, to be completed by the Fall of 1964, will double the physical plant to 35,000 square feet, including two large studios equipped for live colorcasts.

Daytime changes: ABC TV will realign its daytime schedule 30 December, with the introduction of The Object Is, a new game show starring Dick Clark. The new show replaces Who Do You Trust. New daytime schedule: The Price Is Right (11-11:30); The Object Is (11:30-noon); Seven Keys (noon-12:30); Father Knows Best (12:30-1); Tennessee Ernie Ford (1-1:30); Day in Court (2:30-2:55); News (2:55-3); General Hospital (3:30); Queen for a Day (3:30-4:1); and Trailmaster (4-5).

BBC buys Kaye: Unceasing flow of British comedy into this country was temporarily reversed 26 November when BBC bought CBS TV's Danny Kaye Show to launch its new second channel in London.

A uhf network known as BBC-2 will begin broadcasting next 20 April in that capital with plans to expand to Manchester, Birmingham, and Liverpool in 1965. The sale of 26 hour segments (for Monday night programming) was the first distribution of the Kaye show outside the U.S. and Canada. As a result, consideration is being given to tapping several of the season's upcoming variety shows in London.

New officials: Thomas S. Murphy, Capital Cities Broadcasting, has been elected chairman of the CBS Television Affiliate Assn. Board. Also elected at the annual meeting of the board was Carl E. Lee, of WKZO-TV, Kalamazoo, secretary.

ETV section: Metromedia has established a special office to give programs to educational stations and U. S. Government broadcast outlets. In the past two years, the station group has granted more than $600,000 to eetv stations in New York, Los Angeles, and Washington, D. C.

University of Mississippi Medical Center

WLBT/WJTV
Jackson, Mississippi

NEWSMAKERS

Henry P. Hayes elected assistant secretary-treasurer of TVB.

Anthony Samini, commercial producer for ABC TV's Jerry Lewis Show, to director of current programs for network's western division.

Edward Cantor named general manager of KCTO Denver.

Bon Romine to sales development supervisor at KTAL-TV Los Angeles.

David Henderson to assistant sales manager at WBZ-TV Boston, a Group W station. He was a senior account executive at Television Advertising Reps in New York. He succeeds acting assistant sales manager Chet Zviinski who has joined the TBAR office in Chicago.

Arthur M. Swift, station manager of WTCN-TV Minneapolis, to v.p. and general manager of WTCN-AM-TV. Gonius H. Ritz, station manager of the radio outlet, appointed v.p. and general executive of WTCN-AM-TV.
Fm on the rise as rival for am

Texas Christian U. study for four Ft. Worth Stations finds medium highly accessible with 70% having sets; bright future forecast for growth of stereo market

A survey on fm listening in the Ft. Worth area confirmed many of the suppositions about fm listening audiences and also brought out several points that prove that the competitive aspects of fm to am radio are growing stronger as time goes on and more sets reach the market.

The survey was conducted by the Division of Radio-Television-Film at Texas Christian U. the past summer under the direction of William Hawes, head of the division. It was sponsored by Fort Worth stations WBAP, KJIM, KFJZ, and KNOL-FM.

The survey found that fm is highly accessible: 70% of the respondents indicated they have fm sets of one type or another and an additional 15% stated they planned to buy fm within the year. Also, the broadcasters' hopes for the future of stereo seem to be well founded: 27% of the replies indicate they own stereo sets.

The fuddy-duddy, high-brow tag pinned on many fm set owners seems also to be misleading, according to the survey, with semi-classical (55%), show tunes (10%), and standards (37%) all surpassing the percentage of classical music (25%) preferred.

That the fm audience is a solid, affluent, and educated audience was further confirmed by a finding that 62% of the respondents had attended college and 35% were in the over-$10,000 salary brackets.

Based on the survey, fm listeners appear to be well paid and well educated, but the survey also indicated that this substantial buying segment of the Ft. Worth market based on the variety of occupations covered, showed a group of active, outgoing, and well-regarded people to whom fm represents a symbol of the better things in life.

The survey also showed that the fm audience is comprised two-to-one of men to women listeners, and that the majority of listening is done in the evening, most likely a form of relaxation. The average daily fm listening time was between one-five hours, and the average listener did not care to have his relaxation interrupted by newscasts.

For the most part, fm listener did not want so many news programs, and those that did, wanted them only once an hour with long newscasts or in-depth reporting preferred.

The survey seemed to indicate that fm has its own characteristic and the audience that prefers fm would not bother with the standard formats in the Ft. Worth area.

Herman Clark, director of radio for WBAP (Ft. Worth-Dallas) outlined the steady increases WBAP-FM has gained over the past few years: "For the first time in years, it's paying its own way here. We have all types of advertisers on the air now, but the predominance is toward the solid, affluent individual with prove buying power. For instance, we have four banks on the air for variety of services, We also have number of specialized service such as travel agencies, jewelry stores, interior decorators, and photographic equipment houses.

"These advertisers," said Clar "point out almost exactly what the TCU survey has shown. That there is a particular and specialized market for fm advertisers that cannot be reached by the average mass radio medium, and advertisers in becoming more aware of this. With fm sets becoming more prevalent rather than the exception in home the fm audience has grown steady.
Advert isers tied in with Phil ly fm push

Philadelphia's WPBS is carrying on an intensive advertising drive to build fm radio's audience—parti cularly out-of-home and early morning listeners— with campaigns in The Philadelphia Bulletin and on the station's air promoting fm car, clock, portable, and other second sets as Christmas gifts.

The station, owned by the publication, began using single-column, 33-line ads and a saturation spot campaign on the air on Thanksgiving Day and continues it through Christmas. Philadelphia Distributors, local outlet for Motorola fm car tuners, has tied in with the campaign by buying 10-second tags to the fm car radio spots on the station. Other fm radio manufacturers and distributors have expressed interest in joining the campaign shortly.

This is the second consecutive year that WPBS has promoted the fm-radio-for-Christmas idea. "We were highly successful with the promotion last year, both in selling fm radios and in selling sponsors on the idea of tying in with our campaign," said Edward J. Meahan, jr., general manager of WPBS. "and we expect the promotion to be even more effective during this Christmas season."

It left, discussing new Western States Radio Empire are Felts/Dove/Cannon exec ives John Croghan, Hugh Felts, Sue Johnson, and Doug Dove. It right, planning for sales, are Savalli Gates executives Jim Gates Jr., and Joseph Savalli.

Western States Radio Empire formed as new sales operation

Western States Radio Empire has been formed in Seattle as a national sales organization to serve stations in Oregon, Washington, Utah, Idaho, and Montana. Headquarters at Seattle's Tower Building, the new organization is headed by Hugh Felts as president and general manager, with John Croghan as marketing director and Sue Johnson as traffic manager. A national sales manager is to be added and based in New York. Appointed to a two-year contract to represent W.S.R.E. nationally is Savalli Gates.

Felts points out his organization covers a five-state area population of 3,127,300, and estimates 1961 billings of $300,000, 1965 at $100, 000, and 1966 at $600,000, with about half coming from California.

"This doubling of the present national billing within three years seems to indicate that many national advertisers feel that through W.S.R.E. they can spend more money profitably in radio," Felts said. He added that many national advertisers presently buy radio time in the W.S.R.E. area to support other media and area salesmen.

At a recent business meeting in Seattle, officials of 35 stations met with Savalli Gates and W.S.R.E. executives and, since then, tapes of the two-day session have been distributed to additional stations, presently represented regionally by Felts/Dove/Cannon and interested in the W.S.R.E. affiliation.

Felts noted that in 1962, "western advertisers alone spent some $17,577,000 on radio in the W.S.R.E. area. By offering the convenience and efficiency of group buying without forced buys of a wired net we will be able to make it easier for a New York or Los Angeles timebuyer to purchase what will get the best results for him."

In the affiliation, he said, each station will pay W.S.R.E. commissions on net billings after agency commissions on a two-year renewable contract basis. To return W.S.R.E. will handle all national advertiser sales, reaching advertisers with home offices outside the five W.S.R.E. states.

Until appointment of the National sales manager, Felts. Croghan, Cliff Engel, and Doug Dove will act as sales managers in New York working with Savalli Gates, each on a one-month basis. The permanent sales manager, when named, will double-team with Savalli Gates salesmen on agency calls covering all territory east of Denver. He will also make direct calls on advertisers and provide other services not available through representative channels.

Savalli Gates, headquartered in N.Y., has five salesmen in L.A. and San Francisco, and may add another to handle W.S.R.E. sales there. Its other offices are in Atlanta, Dallas, Detroit, and Chicago. Fel ts, Dove, Cannon offices are in Seattle and Portland.

Sponsor 16 December 1963
Nothing like advance planning

Sales, ad tools held key to future growth

KVIL's v. p. Wolfman warns of prosperity's demise unless more attention paid to meeting competition

“...snort, gentlemen, we will be dead ducks,” was the rather pessimistic prediction made recently by Joseph Wolfman in a speech to the Dallas Town North Optimist Club. The KVIL vice president sees a demise of prosperity that will make the '30s look like “wildly inflated boom times” unless increased attention is paid to sharpening the tools of salesmanship and advertising.

The rapid transformation of this country from a production-oriented to a marketing-oriented economy—with changes still occurring at a faster and faster rate—has put the added pressure on selling, said Wolfman. Increased productivity per worker multiplied by the new, improved, and expanded plant and equipment now being eagerly acquired by American industry all mean that there’s going to be “a bigger load to move.” And although the population explosion means more consumers coming along and able to buy, there “will be so much more to sell that the competition for the buyer’s dollar is most likely to be stiffer than we have seen in a long time,” presaged Wolfman.

Speaking specifically of Dallas, Wolfman said signs are encouraging that the challenge is being met. Educational institutions and progressive companies are giving attention and development dollars to the training of salesmen as is the Sales Executive Club of Dallas.

“As for advertising, it must be truly the working partner of salesmanship, and I’m sure you know why. It’s the profit squeeze you’ve heard so much about and no doubt felt in that tender spot, your balance sheet.

“Whether your profits depend on the cost of men, materials, or machines, or all three, you’ve probably found that personal salesmanship needs a lower-cost partner to make more and better sales, faster. In 1934, with its swifter pace, wide horizons, and intensified competition, you’ll have more confidence you will be able to plan more surely, more successfully, with advertising working for you, too.”

NEWS NOTES

Renewing old friendships: WFBY Indianapolis, one of the earliest CBS carriers, is reaffiliating with the network on 5 January. Station had been in the lineup from 1954 to 1956. Also on the affiliate from Mutual Broadcasting System add KAMY McCamey, Tex., and KFRS Salina, Kan.

KALF being sold: Arizona businessman Lee Ackerman, former owner of the Phoenix (Ariz.) SUN newspaper has contracted to buy majority control of KALF Mesa, Ariz., subject to FCC approval. Ackerman currently a KALF stockholder, said there were no planned changes in station personnel, programing, policies.

New tie in Florida: Donn and Larry Coley, who recently purchased WHEW, West Palm Beach, are pledging to strengthen news and community services, have taken what they consider the first major step in that direction. The station joins the ABC Radio lineup as fulltime network affiliate effective March 1964.

New acquisition: The recent addition of WMAV, Springfield, Ill., brings to seven the number of radio stations owned and operated by Stuart Broadcasting Co., Lincoln, Neb. Robert McKene, former general manager of KSAL, Salina, Kan., moves to WMAV in same capacity. Richard Wagner, former of The Lee Capades, has been named to post of general manager KSAL.

To tie with the corporate name, Detroit stations WKHL are re-called KWJR, heralding both a new format and closer tie with Knorr Broadcasting. Many more...
characters joined the broadcasting roster, news is being presented 5 minutes after the hour and 15 minutes before the hour, there are new features, and upbeat emphasis on sports.

Study guide for gals: The NAB and the General Federation of Women’s Clubs has published a study guide in broadcasting as a step in their communications program for the 11 million U.S. clubwomen. The study guide contains back material and suggested discussion and study topics on various phases of broadcasting.

Missouri station sold: KWRE, Warrensburg, sold for $105,000 by Harry L. Coon to Kasper Broadcasting Co., Vernon J. Kasper president. Kasper also owns and operates VILO (AM & FM), Frankfort, Ind., which he acquired 1 October 1959. The station operates with 1 kw on the channel of 730 kc. Hamilton-Landis & Associates handled the transaction.

Another coup for CBS: Coming close on the heels of the re-affiliation of WFBM, Indianapolis, effective 5 January, is the signing of WDOK (AM & FM), Cleveland, by CBS Radio. This affiliation becomes effective one week later. WDOK operates on a frequency of 1280 kc with a power of 5 kw 20 hours a day. It’s owned by the Transcontinental Television Corp., David C. Hoare president, Frederick C. Wolfe vice president and general manager, and Dan E. Bellus station manager.

Broadcaster buys newspaper: John J. Hurlbut, president and general manager of WVMC Mt. Carmel, Ill., heads a group of business and professional men who have acquired the Mt. Carmel Daily Republican Register from the A.M. Richmond family, which has owned for more than a half a century. Hurlbut becomes president of the Mt. Carmel Register Co. and publisher of the newspaper, being operated as a separate corporation from 4-Co Radio, owner of the radio station which he will continue to manage. Hurlbut acquired WVMC in the fall of 1961 and started operating the station 1 January 1962. He was promotion and public relations manager of the WFBM stations, Indianapolis, from 1957 to 1961.

Station takes cover: A $32,000 project in Salt Lake City will make it possible for KSL to operate under severe atomic fallout conditions and without power and telephone facilities for a period of 11 days. Some 1,600 square feet of eight-inch concrete will be placed over the radio studio and control room area. The construction of the fallout shelter has been designed by radiation specialists. In addition to the use of fallout-proof facilities, the KSL studios will be equipped with generators at both points. This project is part of the Government plan to fallout-proof a few of the Conflag stations and thus build the nucleus of a civil defense communications system.

You’re only half-covered in Nebraska if you don’t use KOLN-TV/ KGIN-TV!

Lincoln-Land is now nation’s 74th TV market!

No matter how you slice it, there are just two big TV markets in Nebraska. One of them is Lincoln-Land.

Lincoln-Land is now the 74th largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN TV/KGIN TV delivers more than 200,000 homes—homes that are a “must” on any top market schedule.

Ask Averys Knodel for complete facts on KOLN TV / KGIN TV—the official basic CBS outlet for most of Nebraska and Northern Kansas.
NEUWSMAKERS

BERTRAM L. WEILAND to general manager of WAKE Atlanta. He was formerly an account executive at WQXI, Atlanta.

SUMMER PEARL to WGSM Huntington, N. Y., as sales manager. He was general manager for WFTI Garden City, N. Y.

Orr J. Lofthus to president of the Joseph E. Gamble Broadcasting Corp. of Stockton and two affiliated organizations in Sacramento and Lemoore. He succeeds the late Joseph E. Gamble, who died 29 November. Lofthus has been general manager of KJOY Stockton, one of three stations owned by Gamble. The other two, which he will also now head, are KJAY Sacramento, and KLAN in the Lemoore-Hanford area.

DONALD R. CLARK to national sales representative of KCBS San Francisco.

BURLTON J. SHERWOOD to vice president and general manager of WRTSA Brattleboro, Vt.

ROGER W. KILEY to sales manager of the new Indianapolis station, WNDY. He was sales manager of WHUT Anderson.

FJACK BRADLEY, formerly with KTNT-TV Tacoma, to the sales staff of KOL Seattle.

Robert B. Weiss resigned as international director of Warner Bros. Records to devote full time to the development of his own business interests.

Fred Vance assumes active management of KHOS Tucson, in which he holds majority interest. He was general manager of Alvarado Television, operators of KVOA-TV Tucson, and KQAT-TV Albuquerque, New Mexico.

John S. Lotz to general sales manager of KWK St. Louis.

Louis J. Rossillo to account executive at WQXR New York.

Thomas R. Young to sales manager of WEEI Boston. He has been account executive with CBS Radio Spot Sales, headquartered at New York City.

Dan Scoggin to sales promotion and public relations director of WLOL, Minneapolis-St. Paul.

Bmann (Ben) Blong to station manager of WNAR Radio in Norristown, Pa.

Let me tell you about a terrific Time buy just 30c.

Every tv advertiser who plunks down three dimes for the Nov. 3 issue of Time really got his 30c worth. That issue lists the network programs capturing America's largest audiences, as indicated by Nielsen ratings. The chart is a handy guide for the time buyer, who senses how the network blox busters can build up a huge audience for his own adjacent sales message. KELO-LAND TV is the spectacular demonstration of the network powered station by KELO-LAND TV plays 10 of the first 12 top-ranking network shows. And that's what I call an important footnote to Time.
Keeping up with changes at BB&B: Rod MacDonald, v.p. in charge of media for Guild, Bascom & Bonfigli, has announced several changes in media department job assignments and responsibilities in the agency's San Francisco office.

- Joseph H. Therrien is now senior media director on Ralston Purina, Foremost Dairies, and Mother's Cakes & Cookies accounts.
- Diane Robinson, formerly senior buyer, has been elevated to media supervisor. She and media buyer Ann Rule are assisting Therrien on the Ralston Purina account. Ann was formerly a buyer with Dancer-Fitzgerald-Sample in San Francisco. (See Timebuyer's Corner 21 October.)
- Wm. Robert Wilson tipped to media supervisor on the Foremost Dairies account. He was previously a buyer on the account. Kathie DeHaven, senior media buyer, now assisted by buyer Sue Brown, is responsible for buying assignments on Foremost. Kathie has also assumed buying duties for Mother's Cakes & Cookies.

W&S adds to media staff: Bette Kaufmann has joined the media department at Wermen & Schorr (Philadelphia). She was formerly a broadcast buyer at N. W. Ayer.

Upped to v.p. at OBM: Three associate media directors at Ogilvy, Benson & Mather (New York) have been appointed vice presidents of the agency. They are Jules P. Fine, who joined the agency in April, 1956; Clifford A. Botway, who joined in December, 1957; and Peter Triolo who came to OBM in January, 1959.

C&W media man marries: Frank McDonald, senior media buyer (Folger's Coffee) at Cunningham & Walsh (New York), and Carol Churchill, sales assistant at Storer Television, were married 30 November in Yardley, Pa. Frank and Carol honeymooned in Palm Beach.

Bell rings in radio-tv campaign: Bell Brand Foods began a radio drive on 39 stations early this month, started a tv campaign on ten stations last week, to encourage potato chip munch-

MARY LOU RUXTON:
time to buy and teach

Timebuyer Mary Lou Ruxton is not only cute as a button, but she knows her apples—as they might very well put it at the Leo Burnett Co. (Chicago) where she spends her time and buys it for accounts such as Parker Pen, Hoover, Sun-kist, and Maytag. With the Burnett agency 11 years, she was a research analyst with the A. C. Nielsen Co. for three years before that, working in New York and Chicago. A native of Chicago, she began her career with the Commerce Clearing House, a legal publishing firm in that city, after graduation from Vassar, where she majored in French. In addition to her buying chores, she supervises the timebuyer training section at the agency, teaching on-the-job trainees the art of buying time by making actual buys with them. Explaining her work with trainees, Mary Lou says, "I show them how to approach the analysis of avail, how to work out general and specific problems, and how to use the various intricate forms necessary when working with the IBM computer. And in general, how to organize their jobs and how to develop efficient work habits."
ing during the holiday season, Bell Brand, of course. Product is now being sold in a new resealable package which is said to keep moisture out and freshness in. Four 30- and 60-second spots featuring the voices of Mel Blanc and Frank Nelson are being aired on California stations KABC, KDAY, KFWB, KGBS, KGFJ, KOIL, KHJ, KLAC, KMPC, KRKD, KRLA, and XTRA all in the Los Angeles area; KFOX, in Long Beach; KAFY, KERN, and KPMC in Bakersfield; KMBY in Monterey; KPRO in Riverside; KCRA, KFBK, KGMS, and KROY in Sacramento; KDON and KSBW in Salinas; KCKC and KMEN in San Bernardino; KCBQ, KFMB, KGB, KOGO, and KSDO in San Diego; KSLY and KVEC in San Luis Obispo; and KDB, KIST, and KTMS in Santa Barbara; and on Nevada stations KORK, KRAM, and KTOO in Las Vegas. The 20-second tv cartoon spot is being carried by KABC-TV, KHJ-TV, KNXT-TV in Los Angeles; KCRA-TV in Sacramento; KBAK-TV in Bakersfield; KSBY-TV in San Luis Obispo; KFMB-TV in San Diego; KSBW-TV in Salinas; KEY-TV in Santa Barbara; and KLAS-TV in Las Vegas. Agency is McCann-Ericsson (Los Angeles).

Ivy Network making hay during holy season: RCA Records has purchased a two-week

HARTFORD STORY IN DETROIT

SPREADING THE WORD: WDRC Radio (Hartford) v.p & gen. mgr. Bill Crawford (1), visiting buyers all across the country, stops in Detroit to brief McCann-Erickson's Judy Anderson on the Hartford market. Judy buys for Buick Motors. Looking on is Bill Lauer, manager of Metro Radio Sales (Detroit), stations rep

Van Camp ok's record ad budget for '64: Van Camp Sea Food (San Pedro, Calif.) has approved the largest ad budget in the firm's 50-year history. Major slice, estimated at over $3.5 million, will go to network and spot tv. Chicken of the Sea tuna products will be promoted late this month on CBS TV's Danny Kaye Show and Jackie Gleason Show, plus a third show to be announced. NBC TV's daytime Concentration and Match Game are also scheduled, along with tv spots in 40 major markets throughout the country. Agency is Erwin Wasey, Ruthrauff & Ryan (Los Angeles). Account is supervised by agency v.p. Peter H. Dailey; senior a.e. is Phil Joanou.

Bunch of spots for Bonanza: Bonanza Air Lines' end-of-year schedule of radio spots now being aired on 49 stations in Nevada, Arizona, southern California, and Ontario. Sked calls for an average of 10 spots per week per station, to promote Bonanza's expansion of services in these areas. Newspaper and sheet posters are also being used. Agency is Hal Stebbins, Inc. (Los Angeles).

TV BUYING ACTIVITY

Drake Bakeries planning a schedule of daytime minutes to reach the kids, in a push for Drake's Cakes to start 1 January for 39 weeks. Buyer at Young & Rubicam (New York) is Gene Camerik.

RADIO BUYING ACTIVITY

Nestle's EverReady DeLuxe Cocoa readying a seven-week campaign to start 6 January. Drive will be aired in 34 markets across the country, utilizing late evening minutes and 1Ds. Buyer is Bob Turner at McCann-Erickson (New York).

Nestle's candy bars will be promoted via a drive of morning traffic minutes in 30 markets on a national basis. Start date for the six-week campaign is 6 January. Network radio will also be used. Buyer is Bob Turner at McCann-Erickson (New York).
SYNDICATION

Groups becoming production force

Station groups increasing production and syndication of home-grown tv and radio fare; RKO General seen as next to enter field; public affairs sponsor favorite

In the kitchen of the major station groups, the programing pot is bubbling with goodies, and a powerful new force in tv production and syndication is brewing for 1961.

The recent revelation by Triangle Publications Radio-Tv Division of its heavy commitment to station-group production, and an educated prediction by seerson that RKO General has a similar announcement in the offing point up the scope of this assault. Broadcasting like nature evidently abhors a vacuum.

The void created by the decline and disappearance of many of the active program syndicators of the 1950's was permitted to exist only a few seasons before the station group owners decided to move in. Because local outlets needed shows to supplement network fare and because governmental forces began stressing "programs in the public interest," stations slowly upped local public-affairs production budgets in the last years of that decade. And they haven't stopped.

Stations belonging to major radio/tv groups took the first steps, since they tended to have more money and greater public relations awareness. The early shows were public affairs and public service. Soon the Sylvana and Peabody and DuPont and Ohio State awards reflected their efforts, as did the published remarks of Congreeman Oren Harris and FCC commissioners. Group headquarters started to turn out tv product, sharing the costs and the cutouts with their stations.

The trend has become so widespread, so accepted, that last month, Cornithan Broadcasting made a major announcement of weekly tv debuts for 11 top columnists and newsmen and hardly created a ripple. The trade press reported the deal as a short, straight news item without any implications of its real impact.

The way had been led by Westinghouse Broadcasting, now Group W, with Adventures in Number and Space, the Bil Baird marionette series teaching mathematics, in 1957. It was syndicated on a non-profit basis in 30 markets beyond WBQ's.
five, and was followed by six or seven other educational series, culminating in Reading Out Loud. This latter racked up a strong rating average its first time out, eclipsing the network competition in its prime time slot and leading to an increase in pre-emptions of network shows in favor of local specials.

Then some amazing things began to happen at agencies. The public service programs attracted advertisers as well as healthy ratings. Suddenly, it was sensible to have non-network public service. Large sums were allocated by Gulf, Allstate, Bell & Howell, General Foods, Renault Dauphine, Kent cigarettes and Pharmcraft where once there had been only a few local, civic-minded banks.

Corinthian, Storer and the Time-Life stations arrived independently at the decision to produce. No group yet did its own syndication, but Trans-Lux Television stood ready and took on many of the projects, from the Westinghouse American Civil War to Triangle's Frontiers of Knowledge. Almost until this year, the product remained 99 percent public service, but still it filled a variety of needs.

It aided station image both to the Commission and the community. It filled a lot of station time which no longer could rely on Sheena, Queen of the Jungle. And it attracted not just institutional advertisers but soft-sell commercial sponsors to one-market and five-market buys.

**Syndication vacuum appears**

The best of the syndication firms concentrated more and more on network sale, and first-run syndication entries grew fewer and fewer. Laments appeared in trade journals. Guild Films vanished (and where was there another Liberace series with 178 half-hours?). Perhaps the critics didn't care, but stations and local advertisers did, and now even national sponsors were interested. Falstaff Beer couldn't find a vehicle for its 50-market regional purchases.

In the planning of station-group program brass was eventual production of general-appeal entertainment shows to supplement public affairs and education. Even long range was the plan to syndicate such entertainment shows, since the initial aim was to supply something for one's own stations. Before Westinghouse turned Steve Allen into group money-maker, Triangle was creating a production wing to balance entertainment with public service, and hopefully capture the best of both worlds.

Unheralded, Triangle entered the field this past summer with The B-4 Four, an auto racing quartet of specials, and the Little League War Series baseball games. It reclaimed its own syndication of Frontiers Knowledge, which promptly won Triangle a top award from the International Film & TV Festival this fall. It announced such new productions as This Is America, color series on U.S. fairs and festivals; Podreca's Piccoli Theatre, Christmas puppet special; and the weekly radio series Motor Race Review.

Mike Roberts, who organized Group W's syndication operation 1961, subsequently moved over
perform the same task at Triangle, with a larger staff. Triangle's blueprint lists 25 projects for 1964, largest ever undertaken by a station group. All are designed for Triangle's own stations, but almost every one will be offered for syndication.

It's no accident that Group W was also a top winner at the Festival this year. Money available for quality production and a strong mental and moral dedication to this kind of programming are hard to beat. As one of the Group W executives puts it:

"The groups have perhaps the best grasp of the realities of today's poor programming stockpile. The feature film shelf is shrinking with a failure that dictates immediate replacement from television's own resources. Syndication half-hours and off-network hour reruns aren't numerous enough to ease our worries about 1965-6-7-and-8. That is why 14 of the 16 important station groups are producing both radio and television shows for owned stations. Self-syndication is a natural evolution step to amortize costs and encourage profits."

RKO General, one of the groups entering production most slowly and cautiously, is reported ready to embrace syndication in 1964. Its debut may well be the Toscanini Memorial Concert, taped in Carnegie Hall in the spring at a benefit to save the Symphony of the Air, the maestro's old orchestra which faces extinction. The public relations advantages to this good-deed telecast, and a projected lineup of Van Cliburn, Roberta Peters, Ian Peerce, Douglas Fairbanks Jr., Celeste Stepi, Celeste Hohn, plus a dozen sentimentally-great names from the past coming out of retirement, make it a strong cultural appeal vehicle.

Culture for mass audience

Traditionally, groups have entered the arena with cultural specials of this kind. (Remember Westinghouse and Benny Goodman at the Brussels World's Fair, which flourished with its combination of education, fun and social responsibility?) Corinthian did it with the late President Kennedy's Inaugural Gala, clever mixture of history, fashions and drama among the high and the mighty in Washington.

One symptom of the growing importance of groups in production and syndication is the creation and/or expansion of sales, public relations, promotion and syndication departments. Estimates vary from 100 to 200 new executive positions being established in the past three years as a direct result of group production activity—and this does not include jobs created in the programming departments.

Station groups generally deny it, since their stations are often affiliated with three tv networks, but the number of network tv pre-emption in choice time is destined to increase steadily, as more stations schedule local and group specials. VIP's think that somehow the industry will learn to live with this, after a short period of pressure phone calls and memos. They point to last year's furor over decreased product protection, now this year's ancient history, as typical of the brief, hopeless resistance to industry change.

Radio is part of planning

Radio takes no back seat in group programming blueprints. The seminar hosted in New York by Westinghouse last fall proved it. After initial amazement that 60 executives would even sit down for a whole day to discuss programming, it provided a genuine shock when eight New York radio station managers present agreed on the desperate need for fresh program fare to be inserted, not as substitute but as supplement, into music-and-news format.

Despite fears that advertisers might not finance a radio programming renaissance, the participants of that surprising seminar pledged themselves to pursue a revival of classic comedy and drama series, development of new drama and sports shows and more new public service programs.

In the ensuing year, several dozen radio series were implemented by Metromedia, Triangle, Corinthian and Group W, with upcoming entries announced by Rust Craft, Trigg-Vaughn and other smaller groups. Participating sponsors are apparently plentiful.

Radio and television combined, station groups will produce an impressive number of hours of programming this year. The estimated total for Group W, for example, is 986 hours this year, more than 1,600 hours next year if a proposed early morning strip materializes. Triangle's output surpasses all the groups combined, a 1963 total of 6,347 hours, principally due to its am-fm daily tape service for automated stations.

Group shows gain steadily

The 1964 production and syndication plans average 50 percent more than 1963 among the leading groups, full impact of which is still to come. One by-product is mounting pressure on the National Academy of Television Arts and Sciences to open Emmy award ranks to group shows, which could soon break the network dominance of the annual prize structure for informational shows. Another is a discernable improvement in program quality over the past few years, stimulated by growing competition as much as anything else.

With so many groups now taking this production-syndication route, non-network production looks to eclipse the palmy old syndication days as always a supplement, sometimes a threat, often a source of excitement both to the public and the advertiser.

It is now giving station rep firms fresh ammunition, with several reps noting that agency and advertiser response to group shows has become "steady and healthy." "A growing factor in allocations," "really hot" and "a case of wetting their feet, and saying 'Come on in, the water's fine.'"

With nary an anti-trust cloud on the horizon the groups themselves expect 1964 to be The Year. They feel they're brewing, as one said, "the chicken soup which will nourish us all," and none of them is worried that too many cooks can really spoil the tv programming broth.

NOTE: Public-affairs and tv special events shows produced by individual local stations are also gaining the national spotlight through station rep channels, and parallel the activity reported above. For further details, see story in “Station Representatives” section, this issue, page 57.
SYNDICATION

MGM-TV ups Israel, sets Thomson in sales

MGM-TV, in two moves related to its current sales expansion program, has appointed Lou Israel to the newly created post of administrative assistant in N. Y. to feature films-syndicated sales director Richard A. Harper, and added Jim Thomson to succeed Israel as southern sales manager.

Israel held the southern sales post for the past two years, operating out of New York. Prior to joining MGM-TV seven years ago, he was with NTA operations for several years. Thomson, who joins the company after five years with Screen Gems, will maintain MGM-TV's sales office in Charlotte, N.C., where he resides. He has been in southern sales and station operations some 12 years.

NEWS NOTES


For AA-TV: Allied Artists TV has added sales of its Exploitable Features at eight more stations, bringing its total markets to 59. New purchasers are WTTC Washington; WINS-TV Columbus, O.; WTTV Indianapolis; KCTD-TV Denver; WZZM-TV Grand Rapids; WRVA-TV Richmond; KAVE-TV Carlsbad, N. M.; and WKNX-TV Saginaw.


Hope films add eight: Seven B0 Hope motion pictures, distributed by Allied Artists TV, have been sold in eight additional markets. New sales were to KLAS-TV, Las Vegas; KTVK-TV, Phoenix; WKNX-TV Saginaw, Mich.; KEND-TV, Fargo; WZBO-TV, Kalamazoo; KONC-TV, San Antonio; WREX-TV Rockford, Ill., and WDAF-TV Kansas City.

'En France' at sea: Seven Arts Associates' French-language entertainment series, syndicated in 65 U. S. markets, will also be presented on all Atlantic crossings of Freue Line's luxury passenger ship, the 'France'.

NEWMAKERS

NORMAN LOUVAU, Screen Gems general manager of station operations, signed to new, long-term contract.

CHARLES R. FAGAN to Sand Howard Productions as v. p. in charge of sales.

KLAUS J. LEIDMAN, formerly CBS TV, to Trans-Lux Television Corp., as production supervisor. Initial assignment is MACK & MDS. For Hire.

20-market score for "Showcase 2"

Network TV "encroachment" in the spot area through participation programs is something many station reps have long resented. Mostly, reps compete with networks for TV ad dollars which could go either way—into a spot campaign or into a drop-in network participation—and figure that it's part of the competitive picture, win or lose.

But at least one major rep firm is going beyond this competition, and has launched a sales-and-programming project designed to compete with network TV in an area once considered purely a network province: full-program sponsorship of prestige, public-affairs specials.

Blair Television is the rep firm, and the program sales are being developed and promoted through Blair Special Projects Division, an offshoot now hitting its stride after two-years-plus of development.

"There's a growing awareness on the part of national and regional advertisers that many marketing problems are regional and local in character," says Ralph Alfrad, who heads the Blair division.

"This basic marketing problem frequently calls for special advertising weight to be placed in a local-level campaign to bring sales in line with national averages," he adds. "The local campaign can be a spot campaign using choice adjacencies, but there's another path which can be followed. That's why we're putting new emphasis on the sale to major advertisers of 'local specials' on a year-round basis."

National advertisers are entering the picture at Blair Special Projects Division, particularly those whose marketing setup creates a series of semi-autonomous regions. Among these advertising blue-chips which have been active in buying specials created by Blair-repped stations: Ward and Continental Baking, Shell and Humble Oil, Dow

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>WDSU-TV</th>
<th>Rating</th>
<th>WWL-TV</th>
<th>Rating</th>
<th>WVUE-TV</th>
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<tr>
<td>Mon</td>
<td>9/17/62</td>
<td>9:00-10:00 PM</td>
<td>HUEY LONG PART I</td>
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<td>7 Wonderful Nights</td>
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<td>Alfred Hitchcock</td>
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<td>6:30-7:30 PM</td>
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<td>Jackie Gleason</td>
<td>22</td>
<td>Roy Rogers</td>
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<td>Defenders</td>
<td>25</td>
<td>Mr. Smith Goes to Washington</td>
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<td>2/25/63</td>
<td>9:30-10:00 PM</td>
<td>MARDI GRAS</td>
<td>24</td>
<td>Mardi Gras/Hammer</td>
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<td>Mardi Gras</td>
<td>7</td>
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<td>8:00-8:30 PM</td>
<td>WORLD OF RUSTY STAUB</td>
<td>16</td>
<td>Mike Hammer</td>
<td>18</td>
<td>News Sports Weather</td>
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<td>9:45-10:15 PM</td>
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<td>7/ 7/63</td>
<td>10:30-11:00 PM</td>
<td>POLITICS IN LA.</td>
<td>11</td>
<td>Rawhide</td>
<td>23</td>
<td>Cheyenne</td>
<td>7</td>
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<td>9/ 6/63</td>
<td>6:30-7:00 PM</td>
<td>FOOTBALL FEVER</td>
<td>11</td>
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Blair's Ralph Alfrad heads firm's division which is putting new emphasis on increased sponsor identification at TV station level.
B'cast Clearing House goes out of business

Broadcast Clearing House in New York, a hopeful solution to the paper jungle involved in radio tv timebuying, has gone out of business. The organization, faltering for some time, finally decided to discontinue services this month. Notices were sent out 6 December to all rep firms and agencies involved.

Working through the Bank of America in California, BCH handled station and rep billing and collecting, and agency disbursing of money. Although BCH started out with radio in 1960, it began handling tv billings in June.

Lee Mehlig, president of Broadcast Clearing House, says the company was not able to make income and outgo match. “Over 850 rep firms, stations, and agencies were involved and the system was just too big to keep going without more capital.” Mehlig estimates that from June ’62 to October of this year BCH did in excess of $10 million in total gross billings.

Only four rep firms were actually contracted with BCH, according to Mehlig, although the company worked with about 30, mainly through Guild, Bascom & Bonfigli. BCH’s one agency client. Of the four rep firms contracted, Mehlig named only three: Meeker, Avery Knodel, and Savalli/Gates.

Because the system was so intricate there were many mistakes made in the beginning, discouraging many firms from joining, according to one industry spokesman.

Several large rep firms flatly stated the idea couldn’t work. A executive at Katz, one of several doing their own billing, said:

“The problems involved are intricate enough as it is without dragging in more people. You can superimpose another staff on the involved and have it work pure as a mechanical appendage. Radio buying is a minute-by-minute operation. You need very close cooperation. The idea can’t work.”

Savalli Gates was reportedly t1
Mehlig announced that all billings negotiations would be completed for October. Most of the money involved has been disbursed, and it should all be disbursed by the end of the month, he said. As of today, any bills from stations that come into BCH for the month of October will be returned and the stations will have to send them directly to the agency themselves. Billings for November broadcasts will be prepared by stations, or by stations' agents, other than Broadcast Clearing House.

Metro TV Sales adds Moses and Hardison

Harry Moses has been named director of station promotion and services for Metro TV Sales, New York. He was promotion director for Metropolitan Broadcasting Television's WTTG in Washington, D.C. Prior to his association with WTTG, Moses was director of advertising and publicity for Filmanways in New York, and before that he was associated with WOR Radio and television in New York. In his new position, he will be responsible for developing promotions and promotional services for the stations represented by Metro TV Sales and their advertisers.

RKO General Broadcasting National Sales is employing these “wooden dollars,” on which a ratings disclaimer has been imprinted, to call attention to rating inadequacies. A spokesman for the organization indicated that while printed disclaimers—such as those used by most broadcasters on their data submitted to ad agencies—continue to be necessary, their purpose is not to refute audience research but to highlight its lack of preciseness... and the wooden dollars accomplish the same end.

Ed Hardison has been named manager of the Philadelphia office of Metro TV Sales. With N. W. Ayer in Philadelphia for the past nine years, he bought time on such accounts as DuPont, Breck, Hills Brothers, Johnson & Johnson, Sterling Drug, and Menley and James. Metro TV Sales is a division of Metromedia.

**NEWS NOTES**

New vtr reel: A new video tape spot commercial or short programming reel and self-shipping box have been developed by 3M. The 6-inch “Scotch” reel holds 750 feet of video tape for 10 minutes of recording time (at 15 ips). High-impact plastic on the reel guard against physical shock and warping.
On July 4, 1818, in an elaborate ceremony, the cornerstone of the Washington Monument was laid. Four days later, the Washington Gas Light Company was granted its charter by Congress. Today, company president Donald S. Bittinger directs activities that would have seemed incredible in the days when gas lights were a familiar sight on Washington's streets. About a half-million area families and business establishments rely on gas for a multiplicity of such services as cooking, clothes drying, water heating, house heating—even central air conditioning. WWDC thanks Washington Gas Light Company and its agency, K. Ehrlich & Merrick, for having placed an important part of its radio schedule with us. A public utility must put service for people first—and WWDC is "the station that keeps people in mind."

PUBLISHERS COMMERCIALS ANTHOLOGY: An appendage to the American TV Commercials Festival this year is a 150-page creative analysis called "The Best American TV Commercials." Edited by Festival director Wallace Ross with the cooperation of the U.S. Tele-Service Corp., the volume will include pictures and text—covering some 60 "pace-setting" commercials of the past five years. A special section highlights all individual creative and production credits for the 200 commercials that have been cited among 5,300 which were entered in the festivals. Due out in March, it will sell for $20. A pre-printing offer at $17.50 has been made.

Makes move at million mark: Venard, Torbet & McConnell has been appointed national sales representative for KEZY Anaheim. Orange County, where Anaheim is located, has just topped the million mark in population and the new rep organization will base at least part of its sales pitch on this point.

New rep hat for KHAT: The Phoenix outlet appointed Roger O'Connor, to take over from Bernard Howard Co. KHAT programs country & western music exclusively. Phoenix is an 18-station market which, according to O'Connor, includes 14 popular music stations, one Spanish language station, and only one c&w—KHAT.

ATS Texas TV total now nine: With the addition of Trigg-Vaughn stations KROD-TV El Paso, and KOSA-TV Odessa-Midland, Advertising Time Sales, now represents nine TV stations in the Lone Star state. Activity in that area is also reported by Jack Masla, which has been appointed by KPCN Dallas, and KCUL Ft. Worth. The stations, both country & western, team themselves as the Cowboy Combo.

McGavren-Guild adds two: Newest stations in the representatives stable are WAVZ New Haven, and WTAC Flint-Saginaw-Bay City-Midland.

McGavren-Guild moves into Minneapolis: WAYL has appointed Good Music Broadcasters, Inc., as its exclusive national representative, effective January 1.

Among rep switches: ABC affiliate in Eugene, Ore., KEZI-TV, has announced appointment of Venard, Torbet & McConnell as national sales representative... Eckels Co. has been appointed New England sales rep for WDAK Newport.

Fluctuations in Florida: The purchase of WDBO-TV Orlando, the Outlet Co. this past summer has precipitated some changes in the representation setup. The station, which has been repped by Blair Television, has been moved by Outlet to Edward Petry, who has its other TV station, WJAR-Providence, R. I. This was followed by Blair's take-over of WFTV (land, from Adam Young. This station is owned and operated by Florida Television Corp. On the radio side, WDBO now has Blair Radio Division. Other Florida radio stations are shifting to other organizations. WFUN Miami, assigned recently by McGavren Guild, has been picked up by Robert E. Eastman. And Blair Radio has moved into Jacksonville, sitting WMBR. Owner is Smith Broadcasting.
The FCC's attempt to limit broadcast commercials by formula appeared sunk last week—but national advertiser pressure for reduced clutter on tv had its first Washington launching.

The FCC's parent House Commerce Committee pointedly approved the Rogers' bill to bar the agency from commercials rule-making. Meanwhile, the commission's two-day hearings on adopting the NAB code or other limits droned away. Committee action, plus the weight of broadcaster protest, the technical insolubles, and the frank repugnance of the majority of the FCC members for the rule-making, toppled the proposition.

All that seems to remain is an official declaration from the FCC that the attempt by this commission, during this Congress, is out.

But the voice of national advertising declared broadcasters must and will correct the problem of commercial clutter on their own.

Arthur E. Tatham, chairman of the board of Tatham-Laird, Inc., and also chairman of the board of the 4A, said FCC adoption of stopwatch rules would do more harm than good. It would discourage creative ingenuity and leave untouched the real problems of overcrowding.

Tatham said the public does not complain about commercials per se, but about interruptions. Advertisers have learned through surveys that damage to advertising effectiveness by overcrowding is serious.

Tatham quoted a study reported to the ANA by John Burgard showing a 30 to 40% increase in effectiveness when commercials were separated out of station billboard clutter.

Advertising in natural breaks, and "between" positions brought 40% more brand name recall, and a 35% increase of copy recall, according to a phone survey covering 30 markets, in 2,500 phoned interviews.

Advertisers are becoming increasingly irked by overload of credits, promotions and other items jammed into program continuity. Tatham said monitoring of a network hour, plus the five minutes at beginning and end of the hour, clocked 54 interruptions. Only a third was advertising.

The 4A board chairman is confident that NAB and networks will find ways to maintain revenue yet "reduce clutter to reasonable and proper volume of necessary advertising and promotion."

The best way to find out what the public thinks about broadcast advertising is to ask them what annoys them. Then convey this information to advertisers and broadcasters, Tatham told the FCC.

In fact, advertiser funds are now going into an expansion of last year's pilot monitoring study, to get public reaction.

Attentive broadcast and network people listening knew they faced a tough a problem as the one that had stymied the FCC. They must make more room for advertising product—but still keep up the level of program and station promotion to meet broadcast competition in their area.
Although broadcasters said "No!" to any suggestion of an FCC noose on commercial overloads, changes in the broadcast advertising outlook showed up at last week's hearing by the commission.

One was acknowledgment by nets and individual broadcasters that the situation needs fresh approach, and the NAB code could be improved. The other was the trend by organized complainants to "Tell it to the advertiser," rather than to the broadcaster or the FCC.

Most effective testimony along this line was that of Mrs. Clara Logan, of the National Association for Better Radio and Television.

Mrs. Logan shook out statistics on 1,331 spots clocked in an 87-hour stretch on six tv and four radio stations in Los Angeles, in the week of 26 Nov. to 4 Dec. One non-net tv station ran seven consecutive commercials, part of a 22-minute, 45-second commercial total in a 60-minute period. A net-owned tv station had 14 spots on a 14½-minute news and sports program.

The NAFBRAT president wants FCC limits. After praising broadcasters for their fine performance during the 4-day period of tragedy, she said they normally run "massive and noisy billboards." Complaints to stations fall on deaf ears. Complaints to FCC brought only mimeo on FCC policy of non-interference with program content.

So NAFBRAT will take it to the advertisers. A complete list of "influential advertisers" is being readied for its nationwide membership of individuals and affiliate civic, church and educational groups for 1964 use.

Along similar but more drastic lines, is boycott approach of the one-year-old "League Against Obnoxious TV Advertising."

League's 6,300 "balloting, boycotting membership" writes sponsors, and boycotts product advertised in league's listing of the "Terrible Ten," says v.p. Steven Finz. Mercifully, the league also has a "Decent Few" tv commercials list.

Postscripts on the commercials hearing, all seven commissioners attending:

Strongest foe of FCC rulemaking was Cmr. Ford, who pummeled proponent arguments and defended broadcasters at every turn.

Longest testimony: two-hour stretch of half-hour scheduled for NAB counsel Douglas Anello. He battled compromise idea of Cmr. Henry and Cmr. Cox that FCC merely query on NAB code adherence at renewal, as one factor in overall report on programming. Anello said non-subscribers would be automatically and unfairly suspect, and open to further query.

Most annoying to commission: ABC attorney Stephen McKenna's analysis, based on quoted remarks, of just why an FCC majority would vote against commercial limits rulemaking.

Network thinking: NBC's Howard Monderer: "I can't equate public interest with a numerical formula." CBS' Judge Samuel Rosenman: even if FCC feels it has the authority, any such "novel and drastic" departure in regulations should be sent to Congress for affirmation.

House Commerce action seems to have canceled the departure.
You'd cry like a baby

if you really knew what goes on at media meetings
Time short Pressure high Deadlines close Media files absent
Media decisions must be made and you can't be there in person
But SRDS is almost always there, and with your Service Ads in SRDS, YOU ARE THERE selling by helping people buy

*In National Analyst, Inc. survey, 83% of agency executives say SRDS is accessible in client meetings.
Thank You

To our viewers . . . whose expressions of appreciation for our weekend of service during the days of sadness and history are highly valued by the hundreds of employees who performed so unstintingly.

To our employees . . . who worked night and day without a moment's thought about personal comfort or compensation to see to it that the viewers were continuously served.

To our networks . . . whose incredible resourcefulness, effort, experience and good taste supplied coverage no single station or group of stations ever could have accomplished alone.

To our advertisers . . . who not only permitted, but urged, that we pay no heed to their commercial commitments, but serve the public first. Our particular thanks to those who have been generous and understanding in their approval of make-goods to help allay the tremendous financial loss incurred, and our understanding of those whose particular problems did not so permit.